

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Multiple Property Documentation Form**

This form is for use in documenting multiple property groups relating to one or several historic contexts. See instructions in *How to Complete the Multiple Property Documentation Form* (National Register Bulletin 16B). Complete each item by entering the requested information. For additional space, use continuation sheets (Form 10-900-a). Use a typewriter, word processor, or computer to complete all items.

New Submission Amended Submission

A. Name of Multiple Property Listing

ADIRONDACK CAMPS NATIONAL HISTORIC LANDMARKS THEME STUDY

B. Associated Historic Contexts

THE ADIRONDACK CAMP IN AMERICAN ARCHITECTURE

C. Form Prepared by

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Program, National Park Service date March 28, 2000; updated
organization _____ 2007
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D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR Part 60 and the Secretary of the Interior's Standards and Guidelines for Archaeology and Historic Preservation. (See continuation sheet for additional comments.)

Signature and title of certifying official

Date

State or Federal agency and bureau

I hereby certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

Signature of the Keeper

Date

ADIRONDACK CAMPS THEME STUDY

United States Department of the Interior, National Park Service

Page 2

National Register of Historic Places Registration Form

Table of Contents for Written Narrative

Provide the following information on continuation sheets. Cite the letter and the title before each section of the narrative. Assign page numbers according to the instructions for continuation sheets in *How to Complete the Multiple Property Documentation Form (National Register Bulletin 16B)*. Fill in page numbers for each section in the space below.

	Page Numbers
E. Statement of Historic Contexts (If more than one historic context is documented, present them in sequential order.)	3
F. Associated Property Types (Provide description, significance, and registration requirements.)	34
G. Geographical Data	38
H. Summary of Identification and Evaluation Methods (Discuss the methods used in developing the multiple property listing.)	39
I. Major Bibliographical References (List major written works and primary location of additional documentation: State Historic Preservation Office, other State agency, Federal agency, local government, university, or other specifying repository.)	42

Primary location of additional data:

- State Historic Preservation Office**
- Other State Agency**
- Federal agency**
- Local government**
- University**
- Other**—Sagamore Institute, Blue Mountain Lake, New York
Adirondack Museum, Blue Mountain Lake, New York

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ADIRONDACK CAMPS THEME STUDY

United States Department of the Interior, National Park Service

Page 3

National Register of Historic Places Registration Form

E. STATEMENT OF HISTORIC CONTEXT**THE ADIRONDACK CAMP IN AMERICAN ARCHITECTURE**

The Adirondack camps are exceptionally valuable examples of historic American resort architecture. Distinctive to New York State, these resources are extraordinary illustrations of a type and style of architecture that developed in the Adirondack Mountains during the late nineteenth and early twentieth centuries and had an influence on national trends in design and recreation. Developed on vast tracts of forested land dotted with lakes and streams, these remote wilderness estates appealed to some of the country's most prominent and wealthy families, who were attracted to the idea of traveling to the mountains to experience nature and outdoor activities in extremely private yet luxurious surroundings. Adirondack camps shared three characteristics that differentiated them from other American resort property types. First, each had a distinctive compound plan consisting of separate buildings for separate functions. In this aspect it was an early expression of freeing the residential plan from the formal constraints imposed by interior circulation that would later manifest itself in twentieth century American house design. Second, the close integration of camp buildings with the existing natural features of their sites was unprecedented among American resort development in its time. This characteristic also predated subsequent mainstream trends in suburban and exurban residential design in the twentieth century. And third, the Adirondack camp represented the first and fullest application of a rustic aesthetic in American buildings. This rustic character was directly influenced by indigenous building traditions in the Adirondack region and the well-established popular taste for naturalistic forms previously used in English gardens and urban parks which were advocated by A. J. Downing and others. The blending of these two currents produced a uniquely American rustic aesthetic that had never before been applied with such intensity to buildings.

The use of separate buildings for separate functions informally arranged within the natural topography was a central idea of the Adirondack camp and was exceptional among other types of country houses and resorts. The Adirondack camp is characterized by highly organized, multiple building compounds with built features that were constructed using stylized adaptations of regional forms and natural materials. An especially distinctive aspect of the type is the imaginative use of indigenous materials in its construction and/or decoration. Examples include stone work, log framing, slab siding, polychromatic bark coverings and the use of twisted branches and roots for decorative effect. Many individual buildings are highly artistic and exhibit a remarkable degree of craftsmanship.

The camps are especially distinguished by their remote locations and the vast extent of their individual settings, in some cases including thousands of acres of rugged undeveloped land. Typically, the camps were self-sufficient enclaves, often incorporating farms, water supply systems, power plants and other support facilities, such as woodworking and blacksmith shops and smoke houses. The camps were fully integrated into their untamed landscapes, creating an atmosphere of comfort and relaxation in the midst of the wilderness.

The camps are also significant for their role in inspiring Americans to vacation in the wilderness and for their influence on the development of rustic style recreational facilities, especially those created in state and national park systems during the twentieth century. The Adirondack camp had a strong and lasting influence on the design of rustic buildings developed in the national and state park systems in the twentieth century. In its rustic use of indigenous materials and low-impact methods of site integration, the Adirondack camp served as the prototype for what was to become the accepted standard of federal resort development in national parks. The kind of polework closely associated with Adirondack camps

ADIRONDACK CAMPS THEME STUDY

United States Department of the Interior, National Park Service

Page 4

National Register of Historic Places Registration Form

was copied elsewhere in rustic resorts and recreational architecture, appearing in signs, gateways, bridges and cabins from the White Mountains to Camp Curry in Yellowstone by the turn of the century. A number of the early hotels in national parks, such as those of Glacier National Park and Yellowstone National Park's Old Faithful Inn, were influenced by the architecture as well as the decorative arts characteristic of the Adirondack camps. The characteristics of the Adirondack camp first found their way into the national parks through the hotels, lodges and camps of public operators and concessionaires. Glacier, Grand Canyon, Yellowstone and Yosemite national parks all boasted accommodations of the finest rustic style by 1920. Specific details used in Adirondack camps found their way into the design of national park buildings.

In New York, the Adirondack camps were especially significant in establishing the rustic aesthetic that became the hallmark of the state park and parkway system. During his frequent visits to the Adirondacks, William A. Welch, chief engineer for the Palisades Interstate Park Commission, was inspired by the wilderness retreats of park commission benefactors such as J. P. Morgan and the Vanderbilts. Welch subsequently used such features as stone construction, log framing, and log, bark and tree slab siding in the hundreds of camp buildings he designed for the Palisades parks. In addition, the children's organizational camps were sited and organized in groups that were reminiscent of the Adirondack camps. Welch became a leader in the state and national park movement, influencing park design throughout the country.

Since the early nineteenth century, the term "Adirondack camp" has referred to a broad spectrum of built environments, ranging from temporary shelters erected for an overnight encampment, to impermanent ramshackle lean-tos and shanties used by trappers, loggers, guides and sportsmen for more than one season, to permanent summer residences occupied by summer visitors in the forest. The subject of this study is the later type of camp. When they emerged in the late 1870s, they were initially referred to as "artistic camps" to differentiate them from their predecessors. In more recent times, the larger examples of the property type were referred to as "great camps." This study returns to the term Adirondack camp, which was widely understood to describe the property type from the 1890s through the mid-twentieth century.

This context is not exhaustive. It briefly reviews the history of resort development in the mountainous Adirondacks region of northeastern New York State within the greater context of the northeastern United States. It concentrates on the distinguishing characteristics of the Adirondack camp, drawing heavily on contemporary nineteenth and early twentieth century accounts for interpretation. The properties cited as representative examples include both surviving and vanished examples of Adirondack camps. These examples do not constitute the entire universe of the property type. By its very nature the Adirondack camp was private and receded into its environment, and thus defies the methodology of a comprehensive survey. Over time, it is expected that additional information on specific properties will come to light. As a result, this study establishes a baseline framework which researchers should use, adapt and expand as needed in evaluating specific Adirondack camps.

ADIRONDACK CAMPS THEME STUDY

United States Department of the Interior, National Park Service

Page 5

National Register of Historic Places Registration Form

INTRODUCTION

The Adirondack camp is a type of American rustic retreat that developed in the forested mountain region of northeastern New York State between 1877 and 1949. It was exceptional among other types of country houses and resorts in its multiple building plan and integration of buildings with their site, and was distinctive in its innovative structural and decorative use of native materials to achieve a rustic effect. The Adirondack camp was a type of American country house that was informed by local building traditions and continued the picturesque movement established by Andrew Jackson Downing in the 1850s. The property type had a strong and lasting influence on the design of rustic buildings developed in the national and state park systems in the twentieth century.

Built between 1877-1949 as single-family forest retreats for the families of affluent urban dwellers, Adirondack camps consisted of groupings of function-specific building and structures that were clustered picturesquely in natural settings. The camp compounds ranged from as few as three or four buildings to more than fifty, although none of the larger examples remain fully intact today. Individual buildings featured indigenous materials, usually obtained at their sites that were intentionally presented in a naturalistic or atavistic state. The rustic character of the Adirondack camp assimilated contemporary construction methods and attributes of mainstream stylistic modes, including Swiss Chalet, Greek Revival, Stick, Queen Anne, Shingle, Colonial Revival, Arts and Crafts, Anglo-Japanese, Bungalow, Cotswoldian, Beaux-Arts and other minor modes. Vocabularies of these modes were eclectically combined, often with a whimsical spirit.

EXPRESSIONS OF A NEW FREEDOM: AMERICAN COTTAGES AND CAMPS

The Adirondack camp was a distinctive regional type of American resort country house that developed in the last quarter of the nineteenth century and continued to be built until the mid-twentieth century. Adirondack camps were built for urban dwellers that sought recreation, health, privacy and/or freedom from social convention in the forest. Like the seaside cottages of coastal New England, the "Berkshire Cottages" of western Massachusetts, and some other nostalgic American resort property types, the Adirondack camp was built to take advantage of outdoor life in healthy, non-urban environments. It was strongly influenced by local vernacular building traditions, and was responsive to its natural setting. The Adirondack camp represented an extreme end of this spectrum in its rustic character, intense site integration, creative use of materials found on the site, and unusual compound planning characteristics. The Adirondack camp also persisted for a longer period of time as a recognizable property type. It drew inspiration from the established regional tradition of rustic, often ramshackle backwoods habitations built by local guides, trappers and loggers who were regarded in the latter half of the nineteenth century as the last generation of pioneers on a vanishing frontier.

The American summer resort emerged in the early nineteenth century with the practice of visiting mineral springs and balsam forests to seek their curative powers in the fashion well-established in eighteenth century Europe. American resorts at Virginia Hot Springs, White Sulphur Springs, Ballston Spa, Richfield Springs, Saratoga Springs and the Catskill Mountain House, with their large hotels wrapped by verandas, distinguished themselves from their Old World counterparts at Bath, Brighton, Aix and Wiesbaden by being less formal and placing greater emphasis on outdoor exercise and physical recreation. By the 1830s, "a characteristically American mode of summer resort life was evolving," observed Roger Hale Newton in his seminal article on the subject, which

received its initial impetus from our progressive intelligentsia who first responded to the romantic urge of contemporary arts and letters, and made their generation aware of the widening gap between modern city life and nature. These same literary and pictorial

ADIRONDACK CAMPS THEME STUDY

United States Department of the Interior, National Park Service

Page 6

National Register of Historic Places Registration Form

sources likewise began to dominate our painting, opening our eyes to the natural beauties along the Hudson River, in the Catskills of Rip Van Winkle, among the White and Appalachian Mountains and along our surf-beaten shores...These pioneers in romanticism discovered the joys of breathing the salt air at Newport, along the rocky North Shore of Massachusetts, New Hampshire and Maine, and along the sandy beaches of Long Island and the Jersey shore. Thus the rugged beauty of mountain regions came to vie with the ceaseless lure of the changing tides.¹

By the 1850s, Newport, Rhode Island had begun to assume its identity as the prototypical American resort. In its early phase as a resort, newcomers introduced to the area through the hotels began to purchase parcels in the rural hinterland surrounding the existing town, close to the coast on elevated bluffs upon which they built modest frame cottages in the current stylistic mode. The new lifestyle was less formal and simpler than northern European counterparts, and placed a greater emphasis on enjoying life outdoors.² Concurrently, picturesque villas rendered in a variety of romantic stylistic idioms were being remodeled from or sited among earlier country seats overlooking New York's Hudson Valley. Although the Newport resort and Hudson River estates eventually became more formal and pretentious, Newport's post-Civil War mansions continued to be called "cottages," and aspects of these early resort developments, especially their rustic simplicity, were transplanted elsewhere. Newton noted that the early cottage development as well as the Centennial Exposition of 1876 asserted a "new freedom" which found expression in the development of emerging summer resorts:

In the planning of these countless buildings at popular summer resorts, there entered a vital element soon to have a profound effect upon the entire character of our residential architecture: namely, a new freedom, involving a fresh approach to nature and out-of-door living, a conscious search for and response to the building site, a novel type of summer resort life--stressing informal ease and restless activity, and a high degree of experimentation with local building materials in order to produce new forms and shapes for new needs. The resulting summer-resort idiom soon became strictly American in concept and execution. While found originally along the eastern seaboard and mountainous regions, this trend eventually spread over the entire continent...The earlier Gothic revival had already introduced the fashion for asymmetrical composition. In its later post-bellum phase, it further flaunted tradition by placing rooms exactly where wanted, for the sake of convenience or the view. In other words, our architects began to plan from within rather than from without. The resulting freedom of form really fitted better into the scheme of romanticism, while at the same time it met the new requirements to perfection...Of course, this golden age in summer resort architecture coincided with an era of great new wealth, ambition and higher standards of luxury. Yet it really established the basis for our subsequent scheme of suburban and country life, already in process of crystallization. It differed radically from anything gone before.³

The Adirondack camp was distinctive among this type of American resort development. The camps were typically lakeside compounds consisting of several buildings separated by function. The camps

¹ Roger Hale Newton, "Our Summer Resort Architecture—An American Phenomenon and Social Document," *The Art Quarterly* 4 (Autumn 1941): 298-301.

² "The charm of the place then (ca. 1855) was the simple way of entertaining," wrote colonist Ward McAllister in *Society as I Have Found It*, "there were no large balls; all the dining and dancing were done by daylight and in the country." Quoted in Newton, "Our Summer Resort Architecture," 302.

³ *Ibid.*, 304.

ADIRONDACK CAMPS THEME STUDY

United States Department of the Interior, National Park Service

Page 7

National Register of Historic Places Registration Form

were sited to fit the natural contours of the land, to take advantage of the scenic views of the surrounding lakes, mountains and woodlands, and to offer outdoor activities such as fishing, hunting and boating. The Adirondack camp era began with the initial development of Camp Pine Knot by William West Durant on Raquette Lake in 1877 and concluded with the construction of Camp Minnowbrook on Blue Mountain Lake in 1949.⁴ As it evolved in the late nineteenth century, the Adirondack camp adopted stylistic features of the Shingle style, the local vernacular of pioneer log cabins, and the romantic European styles of country homes, especially the chalet form of the Swiss Alps, the Central European farmhouse with jerkinhead gables, and forest retreats of Russia and Japan. The Swiss chalet form, in particular, had been popularized in America by Downing in the *Architecture of Country Houses* (1850) and Calvert Vaux in *Villas and Cottages* (1857), and cottages taking its form had been built in Newport and the Hudson Valley. In its use of materials found on the site, the Adirondack camp was also one of the earliest and strongest expressions of Downing's ideas for a picturesque rustic style appropriate to a natural area or wilderness. The resulting fusion of pattern-book sources and pioneer traditions was compatible with Downing's principles for picturesque and rustic forms using native materials.

THE ENVIRONMENT AND HUMAN OCCUPANCY OF THE ADIRONDACKS PRIOR TO ITS DEVELOPMENT AS A RESORT

“Adirondack,” an Iroquois word for the Algonquin tribes, was first applied to the mountainous geographic entity in northeastern New York State by geologist Ebenezer Emmons during his natural survey of the region in 1836-1840. The region is surrounded by the Lake Champlain basin to its east, the Mohawk River valley to its south, and the St. Lawrence River basin to its west and north. There are about one hundred peaks ranging from 1,200 to 5,000 feet in height arranged in small groups or as isolated summits, with the highest mountains, called the high peaks, situated in the east central Adirondacks. The mountains are formed predominantly of gneiss and intrusive gabbro and, although traditionally included in the Appalachian range, are geologically related to the Laurentian Highlands of Canada. The mountains form the watershed between the Hudson and St. Lawrence Rivers. The region's glaciated, rubble strewn terrain below the mountains is rugged and varied and includes swamps, marshes, bogs, and more than 1,350 lakes and a greater number of ponds, most connected to river flows. The 28,100-acre Lake George, situated in the southeast corner, is the largest natural lake in the region.⁵ The greatest concentration of water bodies of varied shape and size is in the west central Adirondacks, ranged along major flows between the present day settlements of Old Forge at the southwest and Paul Smith's/Saranac Lake at the northeast. The major flows in this region are the West Canada Creek and Moose River which are part of the Mohawk River/Erie Canal watershed including the Fulton Chain of lakes (designated as First Lake through Eighth Lake and Bisby Chain of lakes); the Raquette River flow which is part of the St. Lawrence watershed and includes Raquette Lake (5,274 acres), Long Lake (4,090 acres, fourteen miles long and nearly two miles across), Blue Mountain Lake (1,261 acres) and Tupper Lake (6,240 acres); the Saranac River flow including Upper (5,056 acres), Middle (1,376 acres) and Lower (2,285 acres) Saranac Lakes, Lake Placid and Loon Lake; and the St. Regis flow which is part of the St. Lawrence watershed including Upper and Lower St. Regis Lakes, Spitfire Lake, and Osgood Pond.

⁴ This date is based on information provided by the camp's major developer, William West Durant, to historian Alfred Donaldson in the 1920s. Durant's father, Dr. Thomas C. Durant, started the camp; later sources suggest that the younger Durant's involvement began around 1879.

⁵ Great Sacandaga Lake, the major water body in the south central portion of the region, was formed by damming in 1930 as a flood control measure.

ADIRONDACK CAMPS THEME STUDY

United States Department of the Interior, National Park Service

Page 8

National Register of Historic Places Registration Form

The region has been delineated by legal boundaries since 1892, when the state of New York established the Adirondack Park. The designation maintained the existing pattern of public and private land ownership within its boundaries while imposing limited land use controls. The park initially incorporated all of Hamilton County, most of Herkimer and Essex counties, the southern portions of Franklin and St. Lawrence counties, and a small northern corner of Warren County. The boundaries were subsequently enlarged to include more of Warren County and parts of northern Fulton, Saratoga and Washington Counties. The present park boundaries, known as the Blue Line, coincide with the term "Adirondacks region" used herein.

At the beginning of the nineteenth century, the region was largely covered with a forest of mixed coniferous and deciduous trees. Its rugged terrain made overland passage through the region difficult, and it was largely viewed as a wasteland by outsiders compared to the more fertile valleys and basins beyond. Nonetheless, some intrepid settlers penetrated the interior following water routes and settled along lakes. This development pattern permitted movement across frozen lakes and along streambeds during the long winters. Due to the severe climate and thin soil, farming was impractical, and little of the forest cover was cleared. The region's indigenous building type was the log cabin, which was used for homesteads well into the century in remote areas absent of sawmills. Pioneer life in the central Adirondacks was portrayed by the Reverend John Todd, a Congregational clergyman from western Massachusetts in his travel book *Long Lake* published in 1845. On a visit there Todd gave a realistic account of the hardships endured by eighteen families residing in log cabins who were skilled in surviving off the land:

Suppose you are a settler in the wilderness. You may find that in the winter when you wish to be clearing up your land, you are compelled to leave all and catch what furs will procure the year's clothing for your family. In the spring, when you wish to be making your maple sugar, you are taking the last harvest of furs; and when you ought to be planting and getting your seed in the earth, the spring having come all at once, you are compelled to go off and sell your furs and buy the necessities of life for your family, and perhaps you must stop to fish and hunt to keep from starving. To surmount the point which lies between poverty and thrift in these circumstances requires perseverance and a resolution which few possess. How hard it must be for a poor man with a family to get along when his axe must cut down every tree that is cleared, and his hoe must put in every kernel of grain he raises, because he has neither a horse nor an ox. I never so fully realized the difficulties of the situation of those who dwell in a new, cold Alpine region as I did during this visit.⁶

Although the region contained rich deposits of iron ore and other valuable minerals, early mining ventures attempted by entrepreneurs from outside the region proved to be unsuccessful due to transportation obstacles, and most were abandoned by mid-century. Logs, however, could be floated out on rivers. The greatest human impact on the area came from logging. The bulk of the land was then owned by the state. Ownership typically passed to logging operations, which purchased a tract, cleared it of valuable timber, then allowed it to revert back to the state for unpaid taxes. In the meantime, large stands of hemlocks were skinned for the tanning industry and other softwoods were logged for lumber and fuel.

⁶ Quoted in Paul F. Jamieson, "Camping on State Lands Through the Years," *New York State Conservationist* 19 (Feb.-Mar. 1965): 3-7.

ADIRONDACK CAMPS THEME STUDY

United States Department of the Interior, National Park Service

Page 9

National Register of Historic Places Registration Form

THE DEVELOPMENT OF THE ADIRONDACKS AS A RESORT

Prior to the Civil War, as the region was being harvested of its timber resources, the Adirondacks came to be appreciated for its recreational potential as well. The transportation routes established by lumber interests to remove logs and bark to sawmills and tanneries beyond the region's perimeter provided access to sports hunters, anglers, artists and writers who began venturing into the region in the 1840s and 1850s. The published reports on the region's resources by Ebenezer Emmons (1800-1863), a professor of natural history at Williams College, drew the attention of these outsiders to the Adirondacks. Contact between these early visitors and the residents of the region established the development pattern for the Adirondacks as a resort. Visitors entered the region from settlements at the perimeter, primarily Saratoga in the southeast, Boonville in the southwest, and Elizabethtown in the northeast, and moved through the undeveloped interior along waterways, carries and foot trails. These visitors were guided to sublime vistas and choice hunting grounds and lakes by off-season loggers and trappers and other woodsmen familiar with the territory. Guides provided boat transportation and maintained traplines with networks of rustic shelters as accommodations for their guests. The shelters were typically primitive shanties or huts or "open camps" (i.e., a three-sided lean-to) and usually provisioned from a central base camp. Both the guides and the experience of sleeping in their shelters were romanticized and popularized in American arts and letters. Ralph Waldo Emerson, who with James Russell Lowell, Louis Aggasiz and others established a temporary "Philosopher's Camp" on Follansby Pond outside Paul Smith's in 1858, described his guides as "sound, ruddy men, frolic and innocent...they are the doctors of the wilderness and we the low-priced laymen," and writer Charles Fenno Hoffman dubbed his guide, John Cheney, as "Leatherstocking the Second." These visits in the forest provided urban dwellers—principally men—with the experience of living like their guides for a brief period of time, and nearly all written accounts described the particular pleasure of lounging in an open camp built of logs or sheathed with bark. One guide, Apollos (Paul) Smith, for example, had built a base lodge which he called "Hunter's Home" on the north branch of the Saranac River near Loon Lake in 1852. As described by historian Alfred Donaldson:

It was very primitive. It consisted of one large living room and kitchen, with eight or ten thinly partitioned sleeping quarters overhead. No provision was made for ladies. It was strictly a man's retreat, but its patronage was select--largely doctors and lawyers with high standing in their home cities. They maintained a certain brotherhood reserve about the delights of their wilderness lodge; but word was passed along to the elect, and novitiates were never wanting. The enterprise prospered from the first.⁷

Romantic accounts of the region's wild character soon forged a perception of the Adirondacks as a center of outdoor recreation ripe for resort development. An example of this was an editorial titled "A Central Park for the World" in the *New York Times* in 1864:

...it embraces a variety of mountain scenery unsurpassed, if even equaled, by any region of similar size in the world;...its lakes count by hundreds, fed by cool springs and connected mainly by watery threads which make them a network such as Switzerland might strive in vain to match; and...it affords facilities for hunting and fishing which our democratic sovereign-citizen could not afford to exchange for the preserves of the mightiest crowned monarch of Christendom. [Upon the expected completion of the railroad then under construction northward from Saratoga.] ...the hunting-lodges of our citizens will adorn its more remote mountainsides and the wooded islands of its delightful lakes. It will become to our whole community on an ample scale, what Central Park is on

⁷ Alfred L. Donaldson, *A History of the Adirondacks*, vol. 1 (New York: The Century Company, 1921), 322.

ADIRONDACK CAMPS THEME STUDY

United States Department of the Interior, National Park Service

Page 10

National Register of Historic Places Registration Form

a limited one...the Adirondacks, thus husbanded, will furnish abundant seclusion for all time to come; and will admirably realize the true union which should always exist between utility and enjoyment.⁸

The Adirondacks began to realize its potential as a pleasure and health resort following the Civil War. The first published guide to the region written for a general (i.e., non sporting) audience, William Murray's *Adventures in the Wilderness, or Camp Life in the Adirondacks* (1869) attracted thousands of tourists to travel to Saratoga Springs by train and continue by coach over rough roads to primitive hotels, often built of logs on the model of the logger's camp. These were rapidly enlarged and made more comfortable to accommodate the boom. During the 1870s and 1880s, as roads were improved, larger hotels were developed on Lake George, Schroon Lake, Mirror Lake (near Lake Placid), Blue Mountain Lake, the Saranac lakes, Loon Lake and other destinations. Many hotels continued the earlier tradition of providing guests with access to outlying rustic camps ranged around a lake, even if some were used only for picnics. The image of the rustic open Adirondack lean-to built of logs was given national exposure when *Forest & Stream* exhibited its "Hunter's Camp" at the Centennial Exposition in Philadelphia in 1876 in marked contrast to the celebrated modern industrial machinery surrounding it.

Campaign tents afforded greater privacy than open camps and were also used in the 1850s, but came into greater use as camp shelters after the Civil War, for sportsmen and an increasing number of sportswomen, and persons afflicted with tuberculosis. The healing effects of the forest environment, promoted by several urban doctors who confronted the epidemic in the last decades of the century, attracted many patients to the Adirondacks, particularly around Blue Mountain Lake, the St. Regis lakes and the village of Saranac Lake. Paul Smith's Hotel, relocated to Lower Saranac Lake in 1859, became a center for the cure after Dr. Edward Livingston Trudeau, a physician stricken with the disease, was cured after wintering there. Trudeau established a makeshift cure colony on land owned by Smith on Spitfire Lake near the hotel where patients spent the winter living in tents erected on wooden platforms (similar to those used a decade earlier in Methodist camp meetings). The tents, used for sleeping and lounging, were heated by stoves and provisioned by the hotel. These makeshift tent camps included other support buildings, as described by Marc Cook of his experience on Osgood Pond near Paul Smith's in 1879:

Standing...on a bluff which stretches into the deep clear waters of the little mountain lake, the natural advantages of the spot for the purpose could hardly be surpassed. Almost always a cool breeze sweeps across the water, making the air even in the hottest days, deliciously fresh. Standing here, the eye of the observer can nowhere in the broad range of vision discover ought to mar the face of nature as fashioned by nature's God. Nothing hints of man's laborious toil. Not a house, nor barn, nor fence, nor foot of cultivated ground. Nothing but the sentinel pines, and all the fragrant family of evergreens, the blue mountains, the clear transparent lake, and the overarching sky. The earth is carpeted with a luxuriant growth of moss, intermingled with pine needles, stubby partridge-grass, and graceful ferns. Facing the lake, and in line with the precipitous bank, stand the bark buildings and canvas tent which collectively make up the "camp." These bark structures, half a dozen in number, vary in size from eight to twelve feet square. They serve respectively as a store-room, a dining room, a pantry, a kitchen, and servants' sleeping quarters. They are constructed of a frame of poles with bark coverings, are floored, are lighted by windows, and made secure by doors. The most pretentious of the group has a

⁸ "A Central Park for the World" (editorial), *New York Times*, Aug. 9, 1864, transcribed in *The Adirondack Reader*, ed. Paul F. Jamieson (Glens Falls, NY: Adirondack Mountain Club, 1982), 6-87.

ADIRONDACK CAMPS THEME STUDY**Page 11**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

porch in front provided with rustic seats, while one standing nearest the brink of the high bank is left open at the sides and ends in arbor fashion, and serves as a dining spot when the weather is fair. Nothing can be prettier in their way than these bark buildings, and yet they can be erected by any competent guide, and at insignificant expense...Without a good tent the invalid's camp life can not be made satisfactory. After spending half the nights in the last year and a half under canvas, it would be eminently at variance with the genius of his calling if the Reporter neglected to emphasize that he believes his own improvement, as well as that of many others who have found health in the Adirondacks, is due more to the tent than to any other single agency.⁹

Around 1870, the first generation of more permanent camps built for and owned by outsiders began to appear amidst the established ramshackle camps of guides. These first appeared on the shores of the Fulton Chain, which were closest to the main entrance to the region. Within the next few years they spread northward into the Raquette Lake region. These early camps are not well documented and none are known to survive, but based on contemporary accounts, most appear to have been similar to those of the guides. One of the earliest of these was built in 1870 for industrialist Charles Pratt of Brooklyn, developer of Pratt's Astral Oil, on the south shore of Fourth Lake, the largest body of water in the Fulton Chain. Described as a "hewn log structure of rustic design" built by local guides, it was used by his family through the turn of the century, but demolished around 1910.¹⁰ A journalist for *The Rod and Gun* (later *American Sportsman*) in 1875 encountered a number of camps, most of which were indistinguishable from those of the guides. Between First and Second lakes was "the camp or lodge of Mr. Benjamin Stickney of St. Louis [consisting] of two good-sized log houses, with attachments of boathouse, landings, and a beautiful grove of young poplars." On Fourth Lake was:

...the bark camp of George Ballard, while just beyond, but in sight, is the fine log house of Mrs. Snyder, who, with a few lady friends here, spends some of the hot summer months educating her sons in the noble sports of the woods...This camp is in charge of George Syphert...we can hardly believe that he was brought into these woods on a litter, all but dead with that dread disease—consumption. Such are the benefits derived from this high altitude and out-door life.

One new lodge on Fourth Lake, the home of Samuel Dunnekin, "one of the oldest guides in the wilderness," however, stood out:

Now we are nearing classic ground. The ground where once stood the old "Salem Camp"...Now in place of that great bark camp has arisen a "Swiss Chalet" of ample proportions in a grove of pine, spruce, hemlock, beech and maples...Built of hewn logs, buttoned with moss, a double veranda on two sides, containing sitting room, dining-room, and kitchen, with five bed-rooms for guests, furnished with spring beds and mattresses, and the outside appointments of ice-house, boat-house and landings in keeping...Here we have many of the comforts of home, with the sports and luxuries of the woods.¹¹

⁹ Marc Cook, "Camp Lou [Osgood Pond near Paul Smith's]," *Harper's Monthly Magazine* 62 (May 1881): 869-870.

¹⁰ Joseph F. Grady, *The Adirondacks* (Little Falls, NY: Press of the Journal & Courier Company, 1933), 158-59.

¹¹ "Among the Adirondacks," *The Rod and Gun*, Oct. 16, 1875: 39.

ADIRONDACK CAMPS THEME STUDY

United States Department of the Interior, National Park Service

Page 12

National Register of Historic Places Registration Form

The Dunnekin lodge, no longer standing, appears to be the earliest documented example of the future trend in Adirondack camp development.

As the region became a sporting and health resort during the post-Civil War era, recreation and logging became competing and antagonistic interests in a struggle over the future development of the Adirondacks. A booming demand for paper pulp caused by technological changes in the printing industry accompanied by an increase in literacy rates among Americans intensified logging activity. The state of New York, which remained the largest property owner in the region, ceased selling land to loggers in 1883 and acted to establish the first public forest preserve in the United States in 1885. The measures were largely prompted to mitigate the long term consequences of deforestation on the watershed of the state's canal system, upon which much of the commerce of the state depended. The forest preserve was an important factor behind the region's subsequent resort development. While it only protected lands owned by the state and provided little funding to acquire additional parcels, it signaled a new preference for land use and encouraged others to follow suit. As a result, the public forest preserve, which had been strongly supported by an unusual coalition of businessmen and advocates for recreation and sporting interests including *Forest & Stream*, was soon joined by private forest preserves established by like-minded individuals and organizations. These included the 179,000 acres controlled by the Adirondack League Club in Herkimer County, the 112,000-acre preserve of the Ne-Ha-Sa-Ne Park Association, the 96,000-acre Adirondack (later Tahawus) Club in Essex County, the 76,000-acre private preserve of Dr. William Seward Webb, the 62,000-acre Santa Clara Preserve, the 56,000-acre Sumner Park in Hamilton County, and the 50,000-acre Ampersand Preserve.

The private preserves proved to be instrumental in preserving the Adirondack forest by demonstrating innovative stewardship practices such as scientific forestry and new fire prevention strategies which were later adapted by the State Forest Commission and National Forest Service. The private preserves were also used for sports fishing and hunting and additionally stimulated the development of many Adirondack camps. At the center of the preserves was a lodge. Private preserves were typically centered on a large single family lodge complex including buildings for sitting, dining, sleeping and operating the preserve. Club preserves were sometimes reconstituted from earlier hotels and surrounded by parcels developed with single-family camps. The stabilizing presence of the preserves helped to increase real estate values for other types of development and was eventually seized upon by shrewd entrepreneurs.

Access into the region remained the last obstacle to developing the Adirondack camp. The tentative but steady extension of lines to the interior between 1871 and 1892 gradually spurred private real estate investment. The Whitehall and Plattsburg Railroad, which opened in 1868, was the first to enter the region with a twenty-mile line running from Plattsburg to Point of Rocks, which was extended to Ausable Forks in 1874. The extension made the Ausable River Valley and High Peaks region more accessible. Of greater importance was the sixty-mile Adirondack Railroad, incorporated by Dr. Thomas C. Durant in 1848, which opened in 1871 with service from Saratoga to North Creek, from which point stagecoach service was provided onto Blue Mountain Lake in the central Adirondacks. Although an extension planned from North Creek through Blue Mountain Lake to Ogdensburg on the St. Lawrence was never built, Blue Mountain Lake remained the hub of Durant's transportation network, which came to include boat connections through the Raquette River to the Saranac lakes to the north and Fulton chain to the south. The Chateaugay Railroad from Plattsburg was the first line to reach the village of Saranac Lake in 1887. It was later extended ten miles to Lake Placid in 1893. The Northern and Adirondack Railroad, later named the New York and Ottawa, but generally known as "Hurd's Road," began service along the northwest boundary of the region to the new village of Tupper Lake in 1889. It

ADIRONDACK CAMPS THEME STUDY

United States Department of the Interior, National Park Service

Page 13

National Register of Historic Places Registration Form

was largely used to haul logs. The last railroad to enter the region, but the first to run through the mountains and the most important in terms of the development of Adirondack camps, was the Adirondack and St. Lawrence Railroad. The line connected New York with Montreal through the region. It followed the general course of the earliest tourist route into the Adirondacks from the southwest along the Fulton chain and Raquette River on through to the Saranac and St. Regis lakes. The railroad left the main line at Herkimer and provided connections to the Fulton chain and Adirondack League Club with a station at Old Forge. Access to the Raquette, Blue Mountain and Long lakes region was provided by a spur to Raquette Lake (built in 1900), a station at Tupper Lake, and access to Paul Smith's and the St. Regis and Saranac lakes by a station at Lake Clear Junction.¹² The railroad was developed by Dr. William Seward Webb, a son-in-law of William Vanderbilt. With few exceptions, the idea of the Adirondack camp was nurtured along the future route of this line and subsequently spread upon its completion. Although the first automobile arrived in Saranac Lake in 1902, the railroads continued to be the primary means of access until World War II.

THE ADIRONDACK CAMP IN AMERICAN ARCHITECTURE 1877-1949

Adirondack camps shared three characteristics that differentiated the property type from other American resort property types. First, each had a distinctive compound plan consisting of separate buildings for separate functions. In this aspect it was an early expression of freeing the residential plan from the formal constraints imposed by interior circulation that would later manifest itself in twentieth century American house design. Second, the close integration of camp buildings with the existing natural features of their sites was unprecedented among American resort development in its time. This characteristic also predated subsequent mainstream trends in suburban and exurban residential design in the twentieth century. And third, the Adirondack camp represented the first and fullest application of a rustic aesthetic in American buildings. This rustic character was directly informed by indigenous building traditions in the Adirondack region character along with the well-established popular taste for naturalistic forms previously used in English gardens, urban parks, and advocated by A. J. Downing and others. The blending of these two currents produced a uniquely American rustic aesthetic which had never before been applied with such intensity to buildings. The rustic character of the Adirondack camp was unusually creative. As it evolved over time, the rustic aesthetic remained fresh by assimilating characteristics of fashionable architectural styles, and remained affordable and environmentally responsible by innovating new technologies to achieve rustic character.

The period of significance of the Adirondack camp began with the construction of Camp Pine Knot on Raquette Lake, begun in 1877, and continued as a recognizable property type through the first half of the twentieth century. The construction of Minnowbrook on Blue Mountain Lake in 1949 marked the end of the property type's development. There was great diversity among Adirondack camps depending upon their surrounding context and the socio-economic status of their owners. Solitary camps, built on their own private lakes, in general, differed in their siting and scale from camps situated in lake communities.

COMPOUND PLAN

The use of separate buildings for separate functions informally arranged within the natural topography was a central idea of the Adirondack camp and was exceptional among other types of country houses and resorts. The idea evolved from the decentralized arrangement of shelters, shanties, lean-tos and

¹² The Raquette Lake Railroad began operation in 1900 and numbered among its board of directors were owners of large Adirondack camps in the area, including Webb, J. Pierpont Morgan, Collis P. Huntington, William C. Whitney, and William West Durant.

ADIRONDACK CAMPS THEME STUDY**Page 14**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

tents in camps used by loggers, trappers, hunters and anglers and later their guided patrons who included sportsmen, artists, writers and tuberculosis patients. The compound plan established groupings of essentially single-room pavilions. This arrangement minimized the circulation functions within an individual building, thus freeing the plan to maximize exterior views and cross ventilation. Exterior circulation among individual buildings, which was accommodated by paths, verandas and/or covered boardwalks, encouraged regular and intimate contact with the forest environment. The pavilion-like treatment also permitted playful roof massings accompanied by dramatic open roof framing. In this aspect, the buildings, especially sleeping cabins, captured the memory of camping in the earlier shelters and tents from which they evolved. Separation of buildings by function is also thought to have been intended as a fire prevention measure, although several camps were nonetheless lost by fires spread along the walkways.

The program of the Adirondack camp was virtually identical to that of an American country house, which provided seasonal accommodation with recreational facilities for a family and its guests. Depending upon the owner's preference, recreation could include active sports such as hunting, fishing, hiking, boating, yachting, bowling, golf, tennis, gentleman farming, and the like, as well as passive pastimes such as reading, writing and contemplating nature. Depending upon the owner's means and social standing, the Adirondack camp also provided housing for a seasonal domestic staff and often a year-round caretaking staff. Solitary Adirondack camps, which had dominion over a private lake, were approached by waterways and/or carriage drives or private roads. Entrances were typically marked by a gate, sometimes with a building. A boat landing or boathouse served as the portal in Adirondack camps built on lakes shared by other camps. Most social activities were centered in the lodge, also known as the main camp or main building, which served as a central gathering place or living room. Dining was sometimes accommodated in the lodge, but more frequently occurred in a separate building and often connected to a kitchen. In a number of early camps, the dining room was an open pavilion equipped with canvas shades for use during inclement weather. Sleeping accommodations for family members and guests were often housed near the lake on tent platforms, in small cabins or on upper floors of boathouses. Some camps provided separate facilities for noisy family and guests, such as "bachelors' halls" (for visiting male guests and sports hunting and fishing parties) or nurseries for children, at a convenient distance from the main camp. Staff housing was commonly provided in service wings or dormitories convenient to or above kitchens, laundries and stables. In more compassionate plans, staff housing was sited to take advantage of lake views and breezes. The compound plan could impart upon the main camps the appearance of a small village. In solitary camps developed on private preserves, utilities and service functions, including farm groups, power plants and where possible, septic fields, were removed from the immediate vicinity of the lodge. Solitary camps usually had additional recreational facilities, such as open pavilions and lean-tos, located within the preserve.

Two types of compound plans developed in the Adirondack camp. In its most extreme form, all or nearly all buildings had separate functions. This decentralized plan type followed the tradition established by the guide's and tent camps and formalized at Camp Pine Knot on Raquette Lake, which was developed between 1877 and 1890 and is considered to be the prototype. Camp Pine Knot was promoted as an object lesson by its developer, William West Durant, and its type of compound plan was widely imitated. It was the predominant type into the 1890s. The second type, referred to as "clustered" herein, continued the tradition of dispersing the program of the country house among more than one building, but it combined several functions, resulting in groupings of fewer and larger buildings than the decentralized type. This tradition probably predated Pine Knot, but became the predominant plan type from the 1890s thereafter.

ADIRONDACK CAMPS THEME STUDY**Page 15**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

INTEGRATION OF BUILDINGS WITH THE SITE

The Adirondack camp was also exceptional among other contemporary types of country houses and resorts in the intensity of integration between buildings and site. Enjoying beautiful or dramatic vistas outward was a typical objective in siting all types of resort properties, but protecting the site itself from the physical and visual consequences of the buildings was singular to the Adirondack camp before it was adapted in other forms of American resorts. Moreover, in many other types of country houses, placing the building in a highly manicured foreground setting, surrounded by open lawn, was the norm. In most Adirondack camps, especially those sharing a lake with other camps, retaining this foreground in a state as close to its natural condition was a central idea. The interest in site integration was mainly born of a deepening reverence for nature, the specific circumstances which threatened the Adirondack forest, and the perceived salubrious nature of the forest itself. A romantic and pantheistic appreciation of the forest as a place for physical recreation and spiritual renewal, nurtured by several generations of American artists and writers, was well established when the Adirondack camp emerged and developed. Added to this was a nascent environmental consciousness shaped by George Perkins Marsh's seminal *Man and Nature* (1864) and a growing recognition of the Adirondacks as a wilderness endangered by indiscriminate logging practices.¹³ By the turn-of-the-century, for example, the owners of Adirondack camps on large private preserves were credited in the popular press as proto-environmentalists who succeeded in stemming the momentum of deforestation. Also, the growing empirical knowledge on the healing powers of the forest air, balsam firs in particular, had been demonstrated in the treatment of tuberculosis by Dr. Trudeau and others in the Adirondacks.

The dispersal of smaller buildings among the trees, in contrast with the placement of a single large structure, as well as the overall rustic character of the buildings, reinforced the site's natural foreground qualities and provided privacy on lakes shared by numerous camps. Site integration was a consistent theme in the writings on the property type throughout its period of significance. Architect William S. Wicks in his *Log Cabins: How to Build and Furnish Them* (1889), the earliest voice on the subject, recommended that once a site was selected with favorable characteristics (i.e., having good water, positioned on elevated land away from wetlands, etc.):

...the next thing is to study it. Mark well its commanding and beautiful views, its background, the foreground. Study it as you would a painting, for out of your site and its environment you must grow your building plan. Indeed the structure should be the outgrowth of, and harmonize with the site, so that when your work is completed the structure shall be the outgrowth of and harmonize with the site, a new object added by the hand of man to perfect and beautify its surroundings; and the whole when viewed shall produce an agreeable effect, like harmony in music and rhythm in poetry...Having your plans, now stake out the size of your building...Cut down such trees that may be in the way of the structure and no more, unless there are rotten and unsound trees standing near. These fell at once, or a wind-storm may throw one or more across your building.¹⁴

This theme continued through the period of the Adirondack camp period. In 1931, the foreword to Shepard's *Camps in the Woods* began with the simple premise: "It is easy to deface nature by building

¹³ As noted by historian Philip Terrie in his book *Forever Wild*, the Adirondacks were regarded as a wilderness despite the presence of hotels, lumber dams, evidence of non natural forest fires and other signs of human impact.

¹⁴ William S. Wicks, *Log Cabins: How to Build and Furnish Them* (New York: Forest and Stream Publishing Co., 1889), 9-10.

ADIRONDACK CAMPS THEME STUDY

United States Department of the Interior, National Park Service

Page 16

National Register of Historic Places Registration Form

intrusively. It is difficult to build leaving the landscape unvexed. But to build and enhance is genius."¹⁵

In practice, these site planning principles took two forms. Camps located on shared lakes, where privacy was essential, were almost always sited with a microscopic view of the site. This was so ingrained that James Burly, an architect with limited experience in the property type, could explain it in close detail in an article in *House and Garden* published in June, 1914 profiling his recently completed project Hukweem on Loon Lake. The camp, an example of a clustered compound plan situated on a shared lake, was sited "to conform as much as possible to its natural surroundings to make it as it were, a part of them." In the treatment of the grounds surrounding the buildings:

...the dominating idea was to see how little, rather than how much, could be done. Instead of clearing off a large space for lawns, only a very small area [near the entrance]...was cleared. Elsewhere, the native shrubs—huckleberries, kalmia, young spruce, viburnums, mountain ash, ferns, wild orchids, and every species of natural ground covering were left undisturbed. The camp is set back almost 300 feet from the lake, and it was necessary to cut certain views or vistas to the lake and distant mountains. These views were carefully selected, and all the poplars, locally called popple, were first cut out. These are at least short-lived trees and undesirable—then such other trees as were necessary were cut down or their limbs trimmed so that instead of one view of the lake and mountains, there are many, and each one a different picture. This method also tends to conceal the camp from the lake to a very great extent, making it more retired and suggestive of a "camp." Trails or paths were then cut through the underbrush and the bare earth exposed by grubbing out the thickly matted ground cover. These trails were then covered with pine needles, which prevent the growth of weeds or plants to a large extent in the paths.¹⁶

Shepard continued this tradition but did so with some intervention. Unlike Durant, Wicks and Coulter, who raised their buildings above undulating terrains, often requiring expansive areas of skirt railings to screen drastic changes in grade, Shepard excavated into natural slopes and built retaining walls at his building sites. This better integrated his camps into the woods and made his buildings, in his words, "appear to grow out of the ground...It should hardly be discernable to the eye where the building commences." Terraces, walls and curving stairways further integrated the buildings and sites and created viewpoints where scenery could be enjoyed. Shepard further introduced flagstone walks and stepping stones, foundation plantings and native stone walls to Adirondack camps concurrent to their use by Prairie Style and West Coast architects in the first two decades of the twentieth century.

Solitary camps, where privacy was moot, approached site planning from the macroscopic perspective of the surrounding preserve as a whole. The woods were carefully managed with the principles of scientific forestry espoused by Fernow and others. In the immediate vicinity of the main camp and service complex, the buildings were normally sited in small clearings overlooking their domain. With their emphasis on providing multiple vistas outward toward choice views, these Adirondack camps projected a more monumental presence more in keeping with other types of country houses. Clearings

¹⁵ Robert W. Chambers, "Foreword," *Camps in the Woods*, ed. R. W. Sexton (New York: Architectural Book Publishing Co., Inc., 1931).

¹⁶ James Burly, "A Comfortable Camp in the Woods: 'Hukweem,' A Vacation Home in the Adirondacks where the Out-of-Door Spirit is Maintained but the Necessary Sanitary Requirements and Bodily Conveniences are not Sacrificed," *House and Garden* (Jun. 1914): 481-482.

ADIRONDACK CAMPS THEME STUDY

United States Department of the Interior, National Park Service

Page 17

National Register of Historic Places Registration Form

around the main camp, however, were usually of limited extent and retained the existing contours and much low-growing vegetation which was kept in a wilder, less groomed state than the terraced lawns surrounding country houses. Examples of this practice were Durant's Camp Uncas, Sagamore Lodge and Kamp Kill Kare, William Seward Webb's Forest Lodge at Ne-Ha-Se-Ne, and the main camp at the Rockefeller Preserve at Bay Pond. Among the private preserves, siting of the main camp and service complex at Camp Santanoni was unusual in its deference to its immediate environs. In this case, the site planning appears to have been factored by Japanese traditions as discussed below.

RUSTIC CHARACTER IN ADIRONDACK CAMPS

The Adirondack camp was distinctive in its innovative structural and decorative use of native materials to achieve a rustic effect. Rusticity with its aesthetic approach that is plain and simple in form, rude or primitive in workmanship, and constructed with materials in their natural or roughly worked state, had a long established tradition in Western culture prior to the Adirondack camp. Vitruvius's speculations on the use of tree trunks in their natural state as being the origin of the classical colonnade as well as the orders themselves was illustrated in many architectural treatises of the Renaissance, and rustic pavilions were common in English gardens after the mid-eighteenth century. In the United States, Downing and Vaux illustrated many examples of rustic pavilions in this tradition, and the grounds of many urban parks and country seats were graced by small rustic gazebos and shelters during the third quarter of the nineteenth century. Outside of the garden, the intentional application of rustic character to buildings was relatively rare. Designs for a log villa centered on a Vitruvian portico and other enclosed rustic shelters were published in Leipzig in *Ideen Magazin* around 1800, and country homes with an intentional rustic character were built in the English Lake District and other fashionable exurban locations in Europe during the first half of the nineteenth century. The Adirondack camp represents a continuation of this aesthetic tradition as well as a significant departure. The property type led to creative and more extensive use of native materials, innovated new technologies and employed high levels of craftsmanship to attain a rustic effect. The revival and reinterpretation of the region's indigenous log and bark-clad building tradition was unprecedented and distinctly American. The success and proliferation of the Adirondack camp was derived mainly from its ability to meet environmental conditions, provide comfort, and remain fashionable by assimilating architectural ideas from contemporary stylistic modes within its essential rustic idiom.

The buildings of Adirondack camps made creative use of native conifers, especially pine, spruce and cedar, as well as rounded cobble stones from stream beds, glacial erratics or fieldstones, and native pink, grey and charcoal colored granites quarried locally and roughly dressed. Throughout the development of the Adirondack camp, these materials served to integrate the buildings with their sites. Bark-clad logs and slabs were naturally weathered to match the predominant grey-brown of the surrounding, and other materials were intentionally finished with colors to harmonize with their environs. Over time, the rustic treatment of these materials took several forms and evolved as factored by availability and changing tastes and environmental attitudes. Rustic work initially included the use of these materials in a state of primitive workmanship and/or in their natural state. After 1900, certain types of milled lumber were adapted into the rustic vocabulary, and a greater emphasis was placed on skilled joinery rather than emulating picturesque axework.

The basic vocabulary of rustic features used in the Adirondack camp began with the materials used in the indigenous cabins and shelters used by loggers and guides in the manner in which they were formed. Although by the late nineteenth century, heavy framing was more common than log construction in the Adirondack hamlets, ramshackle log structures continued to be used in remote hunting and logging camps where they were erected quickly with hand tools from materials at the site. This is most clearly

ADIRONDACK CAMPS THEME STUDY

United States Department of the Interior, National Park Service

Page 18

National Register of Historic Places Registration Form

evident in *Log Cabins: How to Build and Furnish Them*, the first treatise on the subject published in 1889 and reissued in numerous editions into the 1920s. Its author, architect William Sidney Wicks, began with several empirical studies of remote ramshackle camps present in the West Canada Creek area from which he extrapolated aesthetic and constructional details for his cabin designs. In the manner of a folklorist, the book's text documented indigenous woodcraft techniques applicable to the Adirondack camp during the early phase of its development. The buildings presented in his book featured hand-worked logs, slabs imitating logs, bark and shingle sidings, as well as naturally rounded stones. As Wicks explained:

The choice of material for the camp is, to a large extent, a matter of taste, expense or convenience. In the judgment of the writer no material equals the log, and no cabin or cottage looks so well as one built of logs. One essential of a log cabin or cottage and its furniture is, that as far as possible they should be made on the spot and with material at hand...[In selecting a site] be sure that in the near vicinity of your camp you have straight timber suitable for building purposes...The logs best suited for building should be straight, sound and uniform in size; they may vary from six inches to ten inches in diameter. Spruce, pine, hemlock, tamarack, and balsam are the best...The lock joint or log house corner is made with the axe...The tops of the trees, if straight, will work in for joists and rafters...Joists, and indeed all timbers that are flattened or hewn into shape, [are] formed by hewing to a chalk line with a broad-axe. It is astonishing to see the amount of work that a skillful carpenter can accomplish in a day with these tools...Do not be careless about foundations; secure the best material which the vicinity of your camp will afford...The roof may be covered with different material, depending upon the locality, the skill of the workmen, and the ease with which the material may be obtained...The soft woods, cedar, spruce, pine and hemlock, make the best shingles. They may be made on the ground by the shingle-maker, who splits them out of blocks of wood and shaves them into shape...The gables, or indeed the entire sides of the cabin, may be enclosed with matched or ordinary boards...The boards, in turn, may be covered with shingles, the same as the roof...A good effect may be made in the outside finish of shingle work by making the corner posts of rough timbers or logs...the second story may be made of slabs or half logs...but the ordinary log way is most satisfactory of all; it looks well to see the horizontal logs extending up the gables to the peak of the roof...[Halved-logs or slabs split from logs with a broad ax or sawn with muley saw] might be used for a variety of purposes, such as gable ends, roofs, steps, shelves or even for the outside partitions of a cabin...Bark may be peeled when the sap is well up the tree. The woodman simply cuts and girdles two rings around the tree from four to six feet apart, with one vertical cut connecting them...After drying, the bark may be cut and used in the same general manner as shingles, or as is more common, it may be laid in strips about four feet long and as wide as the circumference of the tree from which it is taken.¹⁷

Wicks also recommended leaving the roof and second floor framing exposed on the interior, and furnishing the camp with rustic polework railings and furniture, site-built plank doors hung with wrought iron hardware, and fireplaces built of fieldstones. Apart from these aspects, the buildings portrayed in *Log Cabins* had little else in common with the logging camps and shanties upon which they were based. Wicks drew a clear distinction between the primitive conditions represented by the windowless, earthen-floored shelters and the more refined expectations of his readers:

¹⁷ Wicks, *Log Cabins*, 8-20, *passim*.

ADIRONDACK CAMPS THEME STUDY**Page 19**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

The modern representative of city life must not dream of going to the woods and living like a savage in "caves and dens of the earth"...We migrate to the woods, hunt and fish from choice; we go for change, recuperation, pleasure and health. We aim to treasure up energies in order to better sustain the tensions of civilization. Health is imperative and demands a dwelling in the woods in many points resembling a civilized one.¹⁸

Instead, Wicks's cabins provided greater comfort, being finished with milled floors and matched board interior partitions, and designed with abundant windows equipped with factory-made sash furnished with screens. Exposed roof framing was more than utilitarian, often detailed with elaborate polework truss members, and massings were more complex than the traditional rectangular cabin plan. While log construction is by its nature less elastic than a shingle-clad wall, Wicks nonetheless pushed the material to new asymmetrical limits, using bungalow and chalet massings and skillfully considered placements of setbacks, pavilions, porches and verandas. Although few rustic buildings by Wicks remain standing, the rustic principles outlined in his book are evident in many early Adirondack camp buildings, and the log tradition remained present through the period of significance. The major examples of true log construction included: the chalet at Camp Pine Knot (begun 1877), the main camp group at Camp Santanoni (1893), the Read camp (1905) on Little Simon Pond, Camp Wonundra (1930) on Upper Saranac Lake, and Minnowbrook (1949) on Blue Mountain Lake. The latter two, designed by architect William Distin, used logs imported from Canada due to their local unavailability.

Some of the Adirondack camp's rustic character was dictated by environmental conditions. The Adirondack region has heavy snowfalls in winter and extended periods of rain in the spring and summer. Log and frame structures were therefore set upon stone footings and foundations to reduce interior dampness and prevent rotting of sill members. Oversized timbers were used in trusses that were frequently exposed to support roofs weighted with snow. Deep overhanging roofs, typically with exposed rafter tails, sheltered the walls and footings from ice and snow. In log buildings, full logs were joined with corner notches and tightly chinked to keep out driving rain and cold. Fear of fire led builders to construct tall chimneys that rose high above the adjacent wood shingled roof surfaces. Fireplaces were typically built of cyclopean glacial erratics or rough-faced quarried units and capped by massive stone or timber slabs for mantles. Fireplaces, which were intended for use in the warmer months, needed to be sufficiently sturdy to resist seasonal frost heaving, as well as being safe and able to draw well.

Going beyond this indigenous rustic tradition, developer and amateur architect William West Durant used roughly dressed naturalistic limbs and roots of native trees to greater decorative and structural effect. In this he expanded Downing's method of construction for rural architecture into a major form of picturesque architectural ornamentation. Prior to the Adirondack camp, the picturesque twisted branches and tree trunks portrayed in Downing's books were confined to park and garden use in gazebos, fences, outdoor furniture, gateways, and bridges in the United States. Wicks and others used such naturalistic forms sparingly, but Durant made extensive use of elaborate rustic embellishments at Camp Pine Knot, from polychromatic bark claddings for interior and exterior walls to elaborate porch railings and gable vergeboards made of sinuous branches and roots. In these cases, branches from the surrounding woodland and roots exposed along the shoreline were gathered, entwined and tied to create a wide variety of imaginative forms, such as monograms of the camp owner, the name of the camp or a decorative porch railing. This type of polework came to be closely associated with the popular image of the Adirondack camp.

¹⁸ Ibid., 7-8.

ADIRONDACK CAMPS THEME STUDY

United States Department of the Interior, National Park Service

Page 20

National Register of Historic Places Registration Form

Durant's close attention to a material's rustic character was unusual, and impressed builder Maurice Callahan, who remembered him after his death:

He had a fine aesthetic sense. He would have his men search for days for timber with just the grain or texture which, polished, would best adorn some feature of a house. In stonework, the cut or broken side must not show, only that which showed in nature. While building a wall eight foot high he was called to New York for conference with Collis P. Huntington. When he returned, he found that a workman had put in one stone with the cut-side out; he had the whole wall taken down to correct the mistake.¹⁹

By the turn of the century, the kind of rustic work pioneered by Durant and used by others in the Adirondacks especially William Coulter and the early projects of Augustus D. Shepard, was understood sufficiently to deserve definition in Russell Sturgis's *A Dictionary of Architecture and Building* as:

decoration by means of rough woodwork, the bark being left in place, or by means of uncut stones, artificial rockwork or the like, or by such combination of these materials and devices as will cause the general appearance of what is thought to be rural in character. Where woodwork is used it is customary to provide a continuous sheathing as of boards, upon which are nailed the small logs and branches with their bark, moss, etc., carefully preserved.²⁰

Ironically, at the same moment, the rustic character of the Adirondack camp began a subtle evolution away from naturalistic forms. The practice of cutting saplings for rustic polework began to be criticized from the perspective of forest conservation. For example, in a 1903 address to the Association for the Protection of the Adirondacks, then comprised of major property holders in the region, William H. Boardman, a president of the Adirondack League Club argued that the practice of rustic adornment was wasteful and harmful to the forest. Renewing spruce polework trim was required every three to seven years to prevent the bark from delaminating to become "shabby" in appearance, and that a single building could consume six wagon loads of poles.²¹ As a result of the intervening public opinion, peeled polework and a more diverse variety of woods, were accepted within the rustic vocabulary of the Adirondack camp. Peeled polework (with the bark removed) had been previously used by Durant and others on interiors, but came into greater use on exteriors. One of the last and most monumental uses of naturalistic forms was the front boathouse at Topridge (1924) on Upper St. Regis Lake.

True log construction, executed well, was difficult and expensive, and soon gave way to frame structures clad with log slabs as described by Wicks, and eventually to milled imitations. Durant's

¹⁹ [Maurice Callahan], "William W. Durant: Realty and Railroad Interests," undated typescript, Adirondack Museum Collection, vertical files, Blue Mountain Lake, New York.

²⁰ Russell Sturgis, *A Dictionary of Architecture and Building*, vol. 3 (New York: MacMillan Company, 1902), 392-393.

²¹ "Adirondack" (pseudo.), "The Destruction of Young Spruce for Rustic Architecture," *Woods and Water* (Winter 1903): 14-15.

ADIRONDACK CAMPS THEME STUDY

United States Department of the Interior, National Park Service

Page 21

National Register of Historic Places Registration Form

camps illustrate the technological innovation and diversification accompanying this process.²² At Pine Knot, for example, the "chalet" or main lodge was originally built of true logs in 1877. In the main buildings at his next major project, Camp Uncas (1893), Durant employed heavy frames of peeled poles clad with barked-log slabs joined at the outer corners in trim mitre joints instead of interlocked projecting ends. This preserved the textural character of log construction with a trimmer, more streamlined exterior appearance and added new skeletal features exposed on the interior. The main buildings of Sagamore Lodge (1897) were built of standard frame construction surfaced in barked-slab siding. The siding was installed horizontally on the chalet-form lodge and equipped with applied full diameter stubs at the corners to imitate log construction. On the dining room building, the slabs were installed vertically as palisades on the first floor, thus eliminating the problematic corner treatment, and horizontally with mitred corners on the second floor gable. The use of frame construction permitted the interiors to be surfaced with flush siding absent any structural intrusions on the walls. Here Durant used wide boards milled with V-notch edges and applied horizontally to suggest log construction.

Other innovations in rustic sidings were made in the Adirondack camp. In the St. Regis lakes region, rough planks radially sawn with their irregular bark-clad edges retained, came into use in 1907 as an exterior cladding and interior finish. Known locally as "brainstorm siding" and attributed to Benjamin Muncil, a local builder, it was applied over studs as weatherboards with wide irregular exposures and the waney edge exposed.²³ Elsewhere, "drop" profile novelty siding came into use before World War I. This type of tongue-and-groove exterior novelty siding, similar in intent to the V-notch siding used by Durant on his interiors, was milled with a wide rabbet (a groove or a cut) on its exposed side that was intended to simulate the shadow lines of a log wall.

In an era when many new building products were introduced, the continued use of wood by itself as a finish and structural system remained an expression of the Adirondack rustic aesthetic. As explained by Shepard:

In designing a camp in the woods one should avoid the use of materials that do not possess qualities that are appropriate to the setting. In the woods a building should be so constructed that it becomes actually a part of the woods and even a part of the scenery. The camp must possess certain inherent qualities of the forest. This eliminates immediately such materials as plaster, paint, wall paper and other such products, either inside or outside the building. It even means dispensing with wood finishes and rather depending on the natural color, figure, and grain of the wood for decorative effects. Spruce for roof boards; pine and spruce for ceilings; pine, spruce, gumwood and cypress for walls and panelling; birch, beech, maple and fir for floors and stairs afford the best combinations considering their natural qualities, and dimensioned fir and spruce for construction not visible to the eye, with ceiling beams or rafters of peeled logs or peeled poles or dimensioned material. Branch knot pine, mill-sawed, and stained with a natural wood stain which is combined with a wood preservative, is, particularly good for clapboards. This wood has sufficient figure and grain to provide a decorative finish on

²² This is detailed in Paul Malo, "Inventing the Adirondack Log Villa: From Woodsman's Cabin to Rustic Lodge," *Association for Preservation Technology Bulletin* 29 (1998): 27-34.

²³ According to Surpreant, brainstorm siding was developed during the construction of White Pine Camp on Osgood Pond near Paul Smith's by Muncil and Charles Nichols, the operator of the Paul Smith's Hotel Company's sawmill. They named it after Harry K. Thaw's insanity defense in his trial for the murder of architect Stanford White that he had had a "brainstorm" when he saw his wife with White at Madison Square Garden. Neil Surpreant, "Ben Muncil: Builder of Great Camps," *Adirondack* 50 (Jul. 1986): 22.

ADIRONDACK CAMPS THEME STUDY**Page 22**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

the inside when no other interior finish is used while it takes the stain very satisfactorily for the outside finish. Halved poles are appropriate for studs, cutting out as necessary for windows and doors, using quartered poles at the corners...the style of these buildings, if we must use that word, is a style inspired by the woods. And thus it is that in the design of these camps in the woods we see the structural element logically emphasized. Visible construction may be said to stand as an architectural symbol of nature's growth, and these camps make their strongest appeal in the fact that their designs are so definitely based on structure. This is evident in the roof trusses, the peeled log and pole beams and split pole studs, so frequently used...Every detail possesses some structural significance. Little has been added merely to lend decorative interest...Simplicity is the keynote of the design as it is of nature. For example, no curved or rounded mouldings other than curved surfaces or poles and logs have been used anywhere. All mouldings are square or cut at 45 degrees with square edges.²⁴

Where Wicks and the early work of Durant had featured materials in their natural or primitively worked state for picturesque effect, the rustic work used by Shepard and his generation celebrated finely executed woodcraft. The peeled pole work in his camps, for example, was carefully fit with sophisticated, invisible coped and mitred joints to feature the rustic nature of the peeled pole surface instead of the joinery. Shepard's comments, made in 1931, summarize the evolution of the rustic treatment to the streamlined, craftsmanlike aesthetic that predominated near the end of the Adirondack camp.

RUSTIC ASSIMILATION OF ARCHITECTURAL STYLES, TRADITIONS AND FORMS

The Adirondack camp was one of several types of country houses that were informed by local building traditions which continued the American picturesque movement established by Andrew Jackson Downing in the 1850s. The Adirondack camp assimilated attributes of current stylistic modes within its predominant rustic theme in a creative and unprecedented manner. Among the romantic modes reinterpreted through the Adirondack camp were the Swiss Chalet, Colonial Revival, Stick, Anglo-Japanese, Bungalow, Queen Anne, Shingle, Greek Revival, Arts and Crafts, Cotswoldian, Beaux-Arts and other minor modes. Vocabularies and attributes of these modes were frequently used eclectically and to whimsical effect.

Swiss Chalet. The Swiss chalet form was assimilated into many major buildings of Adirondack camps. The form had earlier been appropriated by non-Swiss Europeans beginning in the late eighteenth century due to its close association with the Geneva-born philosopher Jean Jacques Rousseau and for its romantic evocation of the Swiss Alps. Rousseau's writing had a profound influence on European and American thought in the late eighteenth and early nineteenth centuries. After introducing the concept of the ideal of the *bon sauvage*, which would later become a major theme in American fiction, he used the pure lake waters and snow capped mountains of his native Switzerland as a setting for his novel *Nouvelle Héloïse* where he urged society to abandon the artificiality and over-refinement of the salon and return to a state of nature. Rousseau's book *The Social Contract* (1762) was the most compact embodiment of the political aspirations of the democratic revolutions of 1760-1800.²⁵ In the aftermath of these upheavals, Switzerland became a popular pilgrimage site and the chalet a symbol of freedom and independence. During the Napoleonic Wars, when travel to Switzerland was interrupted,

²⁴ *Camps in the Woods* by Augustus D. Shepard, ed. and comp. R. W. Sexton (New York: New York Architectural Book Publishing Co., 1931), 21-28 *passim*.

²⁵ R. R. Palmer, *The Age of the Democratic Revolution*, vol. 1 (Princeton, NJ: Princeton U. Press, 1969), 119.

ADIRONDACK CAMPS THEME STUDY**Page 23**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

chalets gained popularity as a form for pavilions in European gardens and as an exurban country house type outside Switzerland, especially along the Rhine in the German states. Its form had been imported to the United States prior to its introduction in the Adirondacks. Downing had recommended it as appropriate for American homes in rural settings at mid-century, and several variants designed by architects Richard Morris Hunt, A. J. Davis and others, based on the German prototypes, had been built in fashionable east coast resorts and suburbs in the 1850s and 1860s. A Swiss chalet had also been exhibited at the Philadelphia Centennial in 1876.

The earliest reference to a Swiss chalet in the Adirondacks was in relation to one built in 1875 on the site of a previous camp on Fourth Lake in the Fulton chain, but its details are not recorded.²⁶ In 1877, William West Durant, who had traveled extensively in Europe, built a log cabin massed below a chalet roof at Camp Pine Knot on Raquette Lake. Its gable end was faced with bark beneath deep eaves, and its walls were articulated with bands of ribbon windows. Durant subsequently enlarged his unusual rustic chalet with the addition of second story cantilevered beyond the main block and wrapped with a balcony. The image of Pine Knot's chalet was publicized in railroad travel guides. It came to be regarded as the centerpiece of the first "artistic camp" in the Adirondacks and served as the prototype for main lodges and other buildings in many Adirondack camps. Durant revisited the compact two-story building with a gabled front, broad overhanging roofs, a projecting second-story balcony and horizontal bands of small-paned windows in his later camps—Camp Uncas (1893) on Mohegan Lake, Sagamore Lodge (1897) on Sagamore Lake, and the original Kill Kare (1898) on Lake Kora. Each was imbued with a strong sense of rusticity using barked-log or simulated log construction trimmed with polework in his earlier camps, and later with cut-out railings based on Swiss traditions at Sagamore. The chalet form adopted by Durant suited the harsh environmental conditions and romantic image of the Adirondacks' mountainous northern climate. Architect William Coulter continued this tradition on Upper Saranac Lake, using the rustic log chalet form at Knollwood (1900), Pinebrook (c1901), Moss Ledge (c1902), Prospect Point (1903-04) and other camps, as did his successor William Distin at Camp Wonundra (1930) on Upper Saranac Lake and Minnowbrook (1949) on Blue Mountain Lake. Innovative rustic chalets were also used by architect Robert Robertson in the peeled log main lodge at Camp Santanoni on Newcomb Lake (1893), architect Robert F. Stephenson with builder Ben Muncil at the log and cedar bark-clad main lodge at Longwood on Spitfire Lake (1906), and the firm of Davis, McGrath and Shepard at the chinked log main lodge at the Read Camp (1907) on Little Simon Pond near Tupper Lake. Swiss chalet form lodges built with hewn timbers that were more closely derived from archaeological prototypes were North Point (1902) on Raquette Lake designed by the Spokane firm of Cutter and Malmgren, and the Pratt camp on Little Moose Lake and the Albright camp on Wilmurt Lake, both designed by the Buffalo firm of Green and Wicks.

Colonial Revival. The Adirondack camp's celebration of primitive log and bark shanty building technology, then closely associated with the pioneer phase of American architecture, was an early and distinctive manifestation of the American Colonial revival. At the time, the log cabin was a well-established American icon, a sentimental symbol of national progress away from a pre-industrial past (yet still an appropriate birthplace for American presidents). Its mistaken popular identity as a uniquely American invention born of necessity by pioneer ancestors was reinforced by the "Colonial Kitchen" exhibit at the Centennial Exposition. The origins of the Adirondack camp coincided with a nascent archaeological interest in discovering indigenous regional architecture by empirical observation. The methodology employed by architects along coastal New England, who observed and

²⁶ "Now and Then" (pseud.), "Among the Adirondacks," *The Rod and Gun*, Oct 16, 1875: 89.

ADIRONDACK CAMPS THEME STUDY**Page 24**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

sketched "ancient" colonial buildings, ultimately gave birth to the "Shingle Style" in the 1880s. Durant's appropriation of indigenous log construction for aesthetic reasons, as well as architect William S. Wick's use of field sketches of ramshackle guide's shanties as inspiration for his designs of Adirondack camps, were part of this same method. Like the Shingle Style, the Adirondack camp drew inspiration rather than archaeological exactitude from the prototypes. The interior of Durant's original chalet at Camp Pine Knot, for example, bore a striking similarity to the "Colonial Kitchen" exhibit in volume, interior finish and furnishings. The colonial revival impulse is more prevalent in Adirondack camp buildings constructed before ca.1900 and is evident in such details as the ends of logs extending beyond corner joints left ragged and irregular, brick fireplaces, diamond pane or multi-pane over single sash, and the massings of small single bent log sleeping cabins found in many camps.

Stick Style. The buildings of the Adirondack camp freely used multi-textured bark, slab and polework wall surfaces and decorative polework roof trusses in the decorative manner of the Stick Style. Birch, cedar spruce and other bark sidings could be applied in a lapped installation, but were better secured with split, half-round polework battens that divided the walls into geometric patterns with an artistic rustic character. This type of finish was much favored by Durant, who carried it through to interior walls and ceilings in some of his buildings. Like the Stick Style, slab sidings with decorative corner joints bore no structural relation to the underlying frame construction. Split, half-round log slabs used as claddings in many buildings conveyed the appearance of true log construction. This type of siding was applied with the traditional horizontal orientation, vertically to imitate palisade log construction, or in a non-traditional diagonal direction, sometimes on the same elevation. Palisade slab siding avoided contact between the ground and end grain which rotted true palisade construction, and additionally eliminated the problem presented in detailing corners in horizontal corners. These were finished with applied notched stubs imitating the lock joints of true log construction in some earlier camps, or joined with mitres elsewhere. Both of these corner details were used by Durant and later by Coulter. Gables and dormers were often ornamented with elaborate polework trusses that were usually nonstructural. Like the Stick Style, most rustic trusses were placed in the peak area only, but in several of Coulter's camp buildings, the full gable was screened with strikingly patterned polework trusses with dramatic effect.

Japanese. The Adirondack camp represented an early and relatively extensive assimilation of Japanese architectural ideas. Americans had been introduced to Japanese culture in the 1850s following the Perry Expedition which established trade between the two countries and remained interested into the twentieth century. Japanese design and craft technique, which was considered exceptionally light and delicate, infused American and English decorative arts and furnishings during this period. Prior to the Adirondack camp, Japanese architecture had found little expression in the west beyond gardens and garden pavilions. Adirondack camps, as pointed out by architectural historian Paul Malo, adapted the site planning principle of *shibui* and made specific reference to certain architectural forms.²⁷ *Shibui*, meaning "tasteful in a rustic manner," is a sensitivity toward nature which restrains site intervention and embraces it as a cherished thing. This concept is exemplified in the Adirondack camp by the deference shown to commonplace landscape objects in siting buildings to conform with the site and in routing boardwalks and bridges. This principle is well demonstrated at Knollwood, an Adirondack camp complex designed by William Coulter and built on upper Saranac Lake in 1899, as described by Malo, where one moves about the property between buildings on a network of elevated boardwalks:

²⁷ Paul Malo, "Nippon in the North: Japanese Inspiration in Form and Philosophy," *Adirondack Life* 29 (1998): 50-55.

ADIRONDACK CAMPS THEME STUDY**Page 25**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

...without touching the ground. Detachment of human movement from the natural surroundings not only preserved the fragile woodland ecology, it created a sort of museum turned inside out, here the observer, not the exhibit, is contained. The Knollwood landscape becomes, then, a Japanese garden, in which one participates intimately but does not intrude. Contemplated from an elevated veranda—as in a Zen garden—giant boulders are viewed from railed boardwalks as sculpture, some pieces clad with brilliant green moss, some encrusted with gray lichens, all surrounded by luxuriant fern fronds and shade-loving ground cover. Traversing the boardwalk reveals constantly shifting compositions.²⁸

Japanese forms used in Adirondack camps included the *rama* or transom grill, the gable over hip roof form called *irimoya*, crossed verge boards extending above the ridge or *chigi*, the use of square grid patterns imitating screens, and the pagoda pavilion on an exposed peninsula site. With few exceptions, these forms were adapted within the rustic idiom, such as polework *rama* on the Recreation Hall veranda (c1895) at Camp Pine Knot on Raquette Lake, the *irimoya* roof form on the log chalet Main Lodge at Camp Santanoni (1893) on Newcomb Lake, and *chigi* placed on several chalet campbuildings designed by architects William Coulter and William Distin including the Main Lodge at Prospect Point (1903-04) on Upper Saranac Lake. The woodwork at Camp Santanoni (1893) and many of the camps designed by Augustus D. Shepard have prominent elements based upon screen-like square grids. Pine Tree Point on Upper St. Regis Lake, which was remodeled and expanded in the Japanese taste in 1904, was unusual among Adirondack camps in its archaeological treatment. Commissioned by Frederick W. Vanderbilt, the work included construction of a new boat landing, sleeping pavilion on the shore, sleeping cabin, and pagoda-like tea house built by Japanese artisans using traditional tools and framing details following plans prepared by Japanese architects, as well as refinishing the exteriors of the main camp and a boathouse with Japanese details over existing Shingle Style frame buildings.²⁹ Pagoda-like follies were built with rustic materials on other lakes in the Adirondacks.

Bungalow. Some Adirondack camp buildings, like many Shingle Style cottages, featured the side-gabled massings incorporating integral porches of the American bungalow. Examples of true log or slab-clad buildings were illustrated by Wicks, and several were built on the lakes of the Adirondack League Club. The occurrence of these buildings, beginning in the 1890s, predates the popularization of the bungalow in urban and suburban residential developments.

Queen Anne. Most two story lodges designed by architects in Adirondack camps prior to 1900 were planned around a "living hall," a room containing the main chimney and staircase combined as a major compositional element. The living hall was a central tenet of the Elizabethan and Jacobean-inspired residential design that was developed by English architect Richard Norman Shaw and referred to now as the Queen Anne style. The room, which was meant to evoke the ancestral hall, was most often a ceremonial entrance hall little used for sitting in the suburban home. Outstanding examples of main lodges organized around sitting rooms with monumentally scaled fieldstone fireplaces surrounded by a rustic wood staircases in a Shavian manner were: Little Forked Camp (ca. 1885) on Little Forked Lake in the Raquette flow, Camp Ofera (1892) by architect William Winthrop Kent and Camp Oriole (1892) by Wicks, both on Honnedaga Lake; the Hussey Camp (1899) on Bisby Pond; the Anna Lusk Camp

²⁸ Ibid., 52.

²⁹ "Built by Japanese: F. W. Vanderbilt's Adirondack Camp is Unique Among Summer Homes," *New York Daily Tribune*, Aug. 27, 1905.

ADIRONDACK CAMPS THEME STUDY

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

(1907) on Upper St. Regis designed by Grosvenor Atterbury; the Gifford camp (1908) on Little Moose Lake by Shepard; the Walter camp (1900) on Upper Saranac Lake by Coulter; and Topridge (1923) on Upper St. Regis Lake by architect Theodore Blake with builder Ben Muncil.

Shingle Style. Shingles had been used for roofing in the Adirondacks prior to the Adirondack camp, but their use on wall surfaces appears to have been introduced with the property type. The material, which could be made on the site and weathered to a brownish grey blending in with its surroundings, was soon adapted into the rustic vocabulary. Forest Lodge at Ne-Ha-Se-Ne, designed by architect Robert Robertson in the Shingle Style, was unusual among main camp structures. Prior to around 1920, shingles were used sparingly in principal buildings, usually on frame walls surmounting logs or slabs. They were used with greater frequency in Arts and Crafts influenced camps built during the 1920s through the end of the period of significance. The most common application of shingles as a wall surface was on support buildings, such as power houses, pump houses, boat houses and farm buildings throughout the period of significance. The influence of the Shingle Style is evident in the continuity between wall and roof surfaces and detailing of outside corners uninterrupted by corner boards. Unlike coastal examples, where shingles weathered to a silver-gray or were painted in colonial revival colors, shingles in the Adirondacks weathered naturally to a blackened brown from dampness and the presence of mold spores, or were usually stained dark brown.

Craftsman. Many Adirondack camps built after the turn of the century were infused with sensibilities close to those espoused by Gustav Stickley in *The Craftsman*, a journal published in nearby Syracuse beginning in 1901. An understanding of the innate qualities of the materials used, as well as expressed structure, had long been part of the rustic tradition. After naturalistic rustic embellishments fell from favor, buildings of many Adirondack camps began to use crisp, rooflines and minimize, if not eliminate, non-structural superfluous ornament. Augustus D. Shepard, who began his career at the beginning of this movement, redefined these principles as the basis of his rustic aesthetic. Of his own work he wrote:

...in the design of these camps we see the structural element logically emphasized. Visible construction may be said to stand as an architectural symbol of nature's growth, and these camps make their strongest appeal in the fact that their designs are so definitely based on structure. This is evident in the roof trusses, the peeled log and pole beams and the split pole studs, so frequently used...Every detail possesses some structural significance... Simplicity is the keynote of the design as it is in nature.³⁰

In place of the quarter sawn oak favored by Craftsmen architects, Shepard substituted golden-toned peeled spruce. The interior walls of most of his camps were subdivided in a Craftsman manner, with tall wainscot divided from the ceiling by a deep frieze.

Neo-Classical. Although relatively rare in Adirondack camps, several attributes of neo-classical architecture were assimilated into some twentieth century examples. These buildings emphasized order and symmetry over the rambling picturesque asymmetry of earlier camps. Axial relationships were introduced and elevations were arranged with a sense of hierarchy. This was rarely expressed in the site plan, but more often within the context of a single building, where lake elevations featured abundant doors and windows balanced by a fireplace centered on the opposite wall. Examples of this were the main lodge at Camp Wild Air (1917), designed by McKim, Mead and White on Upper St.

³⁰ *Camps in the Woods*, 28.

ADIRONDACK CAMPS THEME STUDY**Page 27**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

Regis Lake, and most of the boathouses, sitting room and dining room buildings designed by Augustus D. Shepard on Little Moose Lake and Bisby Pond. Specific references to neoclassical forms were less common but not absent from Adirondack camps. Birch Island on Upper St. Regis Lake, for example, includes a small rustic reading pavilion with an pedimented colonnade carried by cedar columns. It appears to date from the nineteenth century and is a playful reference to the Greek temple form.

Other Stylistic Attributes. The Adirondack camp assimilated certain concepts and forms from other architectural modes and traditions. The main lodge of the Charles Hone camp on Bisby Pond (1900), built of palisade logs and intended for year-round use, adapted the plan of a Spanish hacienda. Several of Coulter's camps on Upper Saranac Lake had half-timbering with a continental European character expressed on the exterior walls, including Prospect Point (1903-04) and Bull Point (1900). The roof massings of the log buildings of Coulter's Fish Rock Camp (ca. 1905) on Upper Saranac Lake had jerkinhead gables, a feature drawn from the vernacular buildings of southern Germany. Likewise, the false thatched roofs surfaced with shingles on the buildings of the Little Pond Camp (1915) on Upper St. Regis were outwardly Cotswoldian in origin.

ADIRONDACK CAMPS THEME STUDY**Page 28**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

INFLUENCES OF THE ADIRONDACK CAMP ON STATE AND NATIONAL PARK SERVICE DESIGN³¹

The Adirondack camp had a strong and lasting influence on the design of rustic buildings developed in the national and state park systems in the twentieth century. In its rustic use of indigenous materials and low-impact methods of site integration, the Adirondack camp served as the prototype for what was to become the accepted standard of federal resort development in national parks. The kind of polework closely associated with Adirondack camps was copied elsewhere in rustic resorts and recreational architecture, appearing in signs, gateways, bridges and cabins from the White Mountains to Camp Curry in Yellowstone by the turn of the century. A number of the early hotels in national parks, such as those of Glacier National Park and Yellowstone National Park's Old Faithful Inn, were influenced by the architecture as well as the decorative arts characteristic of the Adirondack camps. The characteristics of the Adirondack camp first found their way into the national parks through the hotels, lodges and camps of public operators and concessionaires. Glacier, Grand Canyon, Yellowstone and Yosemite national parks all boasted accommodations of the finest rustic style by 1920.

Specific details used in Adirondack camps found their way into the design of national park buildings. The rustic chalet form with Swiss details was subsequently adapted by the designers of national park lodges at Glacier, Bryce, Zion, Grand Canyon and Yellowstone national parks, and Swiss-inspired details remained a part of the park designer's vocabulary long after the chalet form itself was abandoned.

The jerkinhead gable supported by a cross brace and pole, as used extensively at Coulter's Fish Rock camp on Upper Saranac Lake, was later frequently used by Gilbert Stanley Underwood, who designed park lodges for the Utah Parks Company in the mid-1920s. It was also promoted by Herbert Maier for use in state park structures to suggest shelter, bring buildings closer to the ground, and add domestic scale to large buildings.

The ideas behind the Adirondack camp were conveyed to the park designers, as well as the general public, through publication in travel guides, pattern books and journals, including *American Architect and Building News*, *House and Garden* and *The Craftsman*. The prototypical *Camp Pine Knot* was intentionally placed in the public eye in railroad guidebooks, where it was described and illustrated with line drawings. *Log Cabins* by Wicks, first published in 1889, remained in print through the 1920s.

The widely published William A. Read camp (1906) by the architectural firm of Davis, McGrath and Shepard, featured in articles in *American Architect* and *House & Garden*, demonstrated several characteristics integral to the Adirondack camp which later became evident in buildings constructed in the national parks. The buildings of the Read camp were built in deference to the existing contours of the site and connected by a covered passage that allowed for changes in grade by ramps and steps. The walkway included a viewing pavilion built midway between the buildings and situated to provide a scenic view outward. The buildings continued the tradition of harvesting the site for materials. The articles pointed out that the logs, carefully selected for size, had been selectively culled from the surrounding forest without clear-cutting. Stone for foundations, fireplaces, and chimneys was quarried from near-by but out-of-sight mountainsides. Published elevations showed carefully cut and laid logs stepped out to meet the foundation and support the broad overhanging roof and upper story balconies with solid hewn beams supported on corbeled brackets. The railings along the covered walkway and porches were made of peeled logs arranged in a rhythmic pattern of diagonal cross braces alternating with parallel uprights. The dining room was a large octagonal room, shaped to maximize the outward

³¹ This discussion is closely adapted and includes substantial text from Linda Flint McClelland, "The Great Camps of the Adirondacks," *Presenting Nature: The Historic Landscape Design of the National Park Service, 1916 to 1942* (Washington, D.C.: U. S. Department of the Interior, 1993), 52-58.

ADIRONDACK CAMPS THEME STUDY

United States Department of the Interior, National Park Service

Page 29

National Register of Historic Places Registration Form

view, and constructed with an exposed roofing system of heavy hand hewn trusses and a huge fireplace.

Shepard's *Camps in the Woods* (1931) in particular served as a source of ideas to the problem of rustic design in a natural setting for national and state parks. Chief Landscape Architect Thomas Vint recommended it as a usual reference to at least one person writing him about the design of park structures. The book strongly reinforced the interest of Vint and Herbert Maier in the architecture of the Adirondacks as prototypes for the architecture of natural areas. Appearing just two years before the beginning of the Civilian Conservation Corps and public works program, the book's practical solutions and detailed drawings, diagrams and photographs of actual examples of executed projects were compatible with National Park Service principles. The National Park Service chose a similar format when publishing its own pattern books, *Park Structures and Facilities* (1935) and the three-volume *Park and Recreation Structures* (1938).³² The National Park Service books, edited by Albert Good, an architect from Akron, Ohio, echoed many of the principles presented in Shepard's book, and Herbert Maier incorporated many of Shepard's ideas in his inspector's guide for state park Emergency Conservation Work. Some of Shepard's use of retaining walls, terraces, walls and curving stairways to integrate buildings and sites, and to create viewpoints for enjoying scenery, paralleled the use of similar landscape features in the design of park buildings in the late 1920s. Other ideas, in particular the use of octagons and picture windows to offer sweeping views, appear to have been new to the park designers. Octagons and picture windows became popular in resort and recreational architecture in the state and national park structures in the 1930s.

National park designers drew heavily on the Adirondack camp tradition, adopting the use of native logs and rock in a rustic unfinished form, naturalistic siting of structures, incorporation of porches and viewing platforms, the climatic adaptation of using native stone for the foundation and lower story and native timber above, stone chimneys with massive fireplaces and mantles, open interiors with ceilings of exposed rafters and trusses, and a multitude of windows. These characteristics particularly suited the need to attract visitors to the parks and to harmonize amenities, often housed in buildings of considerable mass, with their natural settings. Fireplaces built of cyclopean glacial erratics or rough-faced quarried units and capped by massive stone or timber slabs for mantles, an essential focal feature of the main camp or lodge building of an Adirondack camp, would be incorporated in the lodges of park concessionaires in the national and state park systems, from the Bear Mountain and Shenandoah lodges of the east to the Old Faithful and Glacier hotels of the west.

PRINCIPAL ARCHITECTS AND BUILDERS OF THE ADIRONDACK CAMP

Adirondack camps were designed by amateurs, local guides and architects, and built primarily by work crews that included seasonal loggers, displaced upland farmers, and descendents of guides, some of whom possessed or developed high skill levels in traditional woodcraft. Skilled masons, many of whom were first generation European immigrants, were also brought to the forest in some cases.

The major figures in the architectural development of the Adirondack camp were developer and amateur architect William West Durant, architects William S. Wicks, William Coulter, Augustus D. Shepard, Max Westoff and William G. Diston, and builders W. J. Hammond and Benjamin A. Muncil.

³² U. S. National Park Service, *Park Structures and Facilities* (Rahway, NJ: Printed by the Quinn & Boden Co., 1935); Albert H. Good for the U. S. National Park Service, *Park and Recreation Structures*, 3 vols. (Washington, D.C.: U. S. Government Printing Office, 1938).

ADIRONDACK CAMPS THEME STUDY**Page 30**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

Other prolific contractors of Adirondack camps include Branch & Callanan of Saranac Lake, George Deis & Son/George Deis, Son & Company, and Fred Hess of Old Forge.

William West Durant³³ (1850-1934) was a major figure in the development of the central Adirondacks region during the last quarter of the nineteenth century and an important innovator in the evolution of the Adirondack camp. Durant arrived in Raquette Lake for the first time in 1876 to assist his father, Dr. Thomas C. Durant (1820-1885), establish a railroad in the region. The elder Durant had been one of the leading figures in the development of the Union-Pacific Railroad and other lines including the Michigan Southern and the Chicago and Rock Island. Like his other ventures, Durant initially envisioned the new line to convey lumber and iron out of the region, but by 1876 was convinced that passenger service for tourists would be essential. W. W. Durant's cosmopolitan experience prior to his arrival in the undeveloped Raquette Lake was well suited to this task. He had spent most of his youth in Europe, including boarding school in England, college at Bonn University in Germany, and travels through Switzerland and Italy, and was involved in archaeological research in Egypt when summoned by his father. W. W. Durant quickly expanded the scope of his father's ideas for tourist development, envisioning and implementing a multi-modal transportation system including railroad, stage coach and steamboat service linking lakes and resort villages in the Raquette River flow. He built upon his father's considerable real estate holdings in the region, which he inherited in 1885, to amass a landholding estimated to comprise some three quarters of a million acres at its peak. Financial difficulties stemming from his extravagant lifestyle, ambitious development schemes, overextension of credit and personal law suits involving his sister's claim on their father's estate and his wife's divorce proceeding resulted in bankruptcy in 1904.

Durant's contribution to the Adirondack camp was the development of four prototypical and influential camps: Camp Pine Knot (begun 1877) on Raquette Lake; Camp Uncas (1893) on Mohegan Lake, Sagamore Lodge (1897) on Sagamore Lake (formerly Shedd Lake), and Kamp Kill Kare (1898) on Lake Kora (formerly Sumner Lake). Pine Knot, with its compound plan centered on a log chalet, rustic character and careful site integration, was considered by contemporaries and later historians to be a prototype of the Adirondack camp. "This was the first of the artistic and luxurious camps that are so numerous today...But when Pine Knot rose among the stately trees on the lone shore of Raquette Lake, it was a new and unique blend of beauty and comfort," wrote historian Alfred Donaldson in 1920. "Before it was built there was nothing like it; since then, despite infinite variations, there has been nothing essentially different from it."³⁴ The later camps, each built on a greater scale than its predecessor, were quietly promoted by their developer as object lessons in the property type, and were hailed in 1903 by Henry Wellington Wack, a visiting journalist from England, as "the finest trio on the North American Continent" in terms of cost, comfort and luxury.

³³ Adapted from Mary Ellen Dombleski, "The Adirondack Camp of the Last Quarter of the Nineteenth Century: A Wilderness Architecture," thesis, Cornell University, 1974, 45-51; Craig Gilburn, *Durant: The Fortune and Woodland Camps of a Family in the Adirondacks* (Sylvan Beach, NY: North Country Books, 1981).

³⁴ Donaldson, *A History of the Adirondacks*, vol. 2, 91-92.

ADIRONDACK CAMPS THEME STUDY

United States Department of the Interior, National Park Service

Page 31

National Register of Historic Places Registration Form

William Sidney Wicks³⁵ (1854-1919) was the author of *Log Cabins: How to Build and Furnish Them* (first published 1889), the first published guide to siting, constructing and furnishing Adirondack camps, and architect of several camps on the Adirondack League Club tract. A native of Barneveld, New York south of the Blue Line, Wicks graduated from the architecture program at M.I.T. in 1876, and apprenticed for a year in the office of Peabody and Stearns in Boston. After returning to central New York, he formed a partnership with Edward Brodhead Green. The firm of Green and Wicks relocated to Buffalo in 1885, where it designed the major public, commercial and residential buildings built there over the next three decades. *Log Cabins* presented numerous rendered sketches of his camp buildings of his own designs as well as studies of vernacular ramshackle log shelters and shanties built by guides in the West Canada Creek region. Wicks applied the same empirical method used by many of his generation to extract design principles from his studies of the guides' shelters. Wicks' book did not fully articulate a "Log Style," for unlike the "Shingle Style," his rustic cabins, boathouses and outbuildings were limited to seasonal use by sports enthusiasts. His projects nonetheless revealed similar colonial revival impulses assimilated within bungalow massings. For example, Camp Oriole (1892, burned 1980), one of the projects illustrated, included a bungalow log cabin with naturalistic polework trim sited on an open ledge along the shore of Jock's (later Honnedaga) Lake on the Adirondack League Club tract in Herkimer County. Wicks, a member of the club, designed several Adirondack camps on the tract, including his own camp, Rabbit Wild (1892) at Honnedaga, Camp Ingleside (1893) on Little Moose Lake, and the Swiss chalet Martha T. Williams camp (ca.1904) on Little Moose Lake, the latter likely in association with his partner Edward Brodhead Green (1855-1950) who was a member of the Wilmurt Club and designed several camps there.

William Coulter³⁶ (1865-1907), the first professional architect to live and practice in the Adirondacks, designed many camps in the Saranac and St. Regis lakes region continuing in the Durant tradition. Born in Norwich, Connecticut, Coulter became an architect through apprenticeship before joining the prominent New York firm of Renwick, Aspinwall & Renwick by 1893. After developing tuberculosis, Coulter arrived in Saranac Lake in 1896 to supervise construction of Dr. Trudeau's new sanatorium building as well as to take the cure. Desiring to remain in the area for his health, and recognizing opportunity to commence his own practice in the developing resort, he left the firm amicably by the end of the year and began designing civic projects and camps. During his eleven-year career in Saranac Lake, he was the architect of the Casino at Sagamore Lodge for the Vanderbilt family, Moss Ledge, Pinebrook, Knollwood, Bull Point Camp, the Walter Camp, Prospect Point, Sekon Lodge and Eagle Island on Upper Saranac Lake, Camp Joyland for Victor Herbert on Lake Placid, and several camps on Upper St. Regis Lakes. Architect Max Westoff (see below) joined the firm by 1902, becoming a partner in the firm of Coulter & Westoff in 1905. During their brief partnership, the firm designed camps at Gull Rock and Red Fox on Lake Placid, the Floyd-Jones camp on Lower Saranac Lake, and a cottage for the Upper Saranac Lake Association before Coulter's death from tuberculosis at age 42. Coulter's camps were characterized by eclectic roof massings, the creative use of polework screens and trusses, and monumental groupings.

³⁵ Adapted from Wesley Haynes, " 'So Close to Nature:' Rustic Architecture at the Club," *The Adirondack League Club, 1890-1990*, ed. Edward Comstock, Jr. (Old Forge, NY: The Adirondack League Club, 1990): 207-214. This source also includes an additional chronology of projects at the Adirondack League Club (246-47).

³⁶ Adapted from Mary B. Hotaling, "Framing a Legacy: How a Century-Old Architectural Firm Defined the Regional Style," *Adirondack Life* 28 (Mar.-Apr. 1997): 33-39.

ADIRONDACK CAMPS THEME STUDY

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

Benjamin A. Muncil³⁷ (1867-1930) a native of the Adirondack village of Vermontville, New York, was a successful and innovative builder of Adirondack camps in the St. Regis area. Beginning his career as a lumberman at age fourteen, he demonstrated a natural aptitude for carpentry and began working as a guide or caretaker at camps on Upper St. Regis Lake in 1885. The origin of rough-sawn, waney edged weatherboard siding, known locally as "brainstorm siding," is attributed to Muncil's use of the cladding in place of clapboard at White Pine Camp on Osgood Pond in 1907. Other projects included Camp Longwood on Spitfire Lake, the Huntington camp on Spitfire Lake, the Little Camp on Upper St. Regis Lake, and Camp Topridge on Upper St. Regis Lake. Muncil worked with peeled and unpeeled logs as well as hewn timbers with exaggerated adze marks. (Adze is an axlike tool with a curved blade at right angles to the handle, used for shaping wood.) The main boathouse at Topridge, with its curving cedar railings and screens, is one of the major and last examples of the naturalistic rustic tradition introduced by Durant

Augustus D. Shepard³⁸ (1869-1955) was a prolific designer of camps on the lakes of the Adirondack League Club and author of *Camps In the Woods* (1931), a vanity book that documented his projects and proved influential in the design of structures in national parks. Shepard's professional training is unclear. His obituary stated that he "studied architecture in the United States and abroad," suggesting a possible apprenticeship over academic matriculation. By 1894, he entered into a partnership with Abner Haydel, an architect trained in the *École des Beaux Arts*. The firm of Haydel and Shepard advertised as general practitioners, identifying the stylistically eclectic Scarborough Presbyterian Church (1895) in Westchester County, New York, as representative work. After serving in the Spanish American War, Shepard returned to New York and established his own practice.³⁹ His career thereafter appears to have concentrated on designing Adirondack camps for members of the Adirondack League Club between 1902 and 1930.⁴⁰ Camps designed by Shepard, all located on Little Moose Lake except where noted, included: the Fraley camp (1902), the Clearing (1902-04), the Frelinghuysen camp (1904), the Roe camp (1905), the Booth camp (by 1906), the Miller boathouse (by 1906), the Taylor camp (1906), the Johnson camp (1906), the Bostwick camp (1907-08) on Bisby Pond, the Gifford camp (1908-09), the Porter camp (1909), the Huttig camp (1909) on Honnedaga Lake, the Shepard camp (1910) for himself, the Haynes camp (1913), the Masters camp (1916-17, 1925), the Riker camp (1916), his finest project; the Cowles camps (1917-18); the Heckscher camp (1918-20); the McIntosh camp (1920-21); the Place camp (1922); the Hanson camp (1923-26); the Storm camp (1924); the Armstrong camp (1925); the Redfield camp (1925); and the Douglas camp (1926).

Max Westoff⁴¹ (1870-1954) was William Coulter's assistant, later partner and successor. A member of the original class at Pratt Institute in Brooklyn, Westoff had worked for Eidlitz and McKenzie before arriving in Saranac Lake around 1902. Westoff is credited with introducing a Swiss motif into the firm's projects. Westoff practiced as Coulter & Westoff until 1912. In 1910, William Distin (see

³⁷ Adapted from Neil Surpreant, "Ben Muncil: Builder of Great Camps," *Adirondack* 50 (Jul. 1986): 20-22.

³⁸ See: "A. D. Shepard, 86, Architect, Dead," *New York Times* 2 Oct. 1955: 87; Obituary, *New York Times* 3 Oct. 1955: 27.

³⁹ It has long been thought, incorrectly, that during this time Shepard was a partner in the firm of Davis, McGrath and Shepard, architects of the Read Camp.

⁴⁰ Blueprints for many of these projects are in the Adirondack Museum Collection, Blue Mountain Lake, New York.

⁴¹ Adapted from Hotaling, "Framing a Legacy."

ADIRONDACK CAMPS THEME STUDY

United States Department of the Interior, National Park Service

Page 33

National Register of Historic Places Registration Form

below) joined his practice, becoming a partner in the firm of Westoff & Distin by the late teens. During Diston's tenure, the firm designed Camp Carolina on Lake Placid and a chalet nearby for opera tenor George Hamlin before Westoff relocated to Springfield, Massachusetts in the early 1920s.

William G. Distin⁴² (d. 1970), a native of Saranac Lake, began working in William Coulter's office as a draftsman in 1901 before leaving in 1907 to attend the architecture school at Columbia University. After graduation and brief employment in the office of Chicago architect Solon Beman, Distin returned to Saranac Lake in 1910 to work as Westoff's senior draftsman. Following the dissolution of their partnership, Distin spent his remaining career there. His projects included a lodge for H. H. Blagdon (1930) on Upper Saranac Lake, Eagle Nest (1935) near Blue Mountain Lake for Walter and Katherin Hochschild, Wonundra (1938) on Upper Saranac Lake, and Minnowbrook (1949) on Blue Mountain Lake.

Branch and Callanan was a contracting firm based in the Saranac Lake area that built many camps on Upper Saranac Lake, Raquette Lake and Blue Mountain Lake, including North Point on Raquette Lake.

W. J. Hammond (no dates) was a contractor and supplier based in Saratoga Springs who built Sagamore Lodge.

Prominent architects from beyond the region also participated in the design of some Adirondack camp buildings. Robert Robertson (1849-1919) of New York designed the shingled main lodge at Ne-Ha-Se-Ne on Lake Lila around 1890 and log main lodge at Camp Santanoni on Newcomb Lake in 1893. William Winthrop Kent (1860-1955) of New York was the architect of Camp Ofera on Honnedaga Lake within the Adirondack League Club Preserve for R. de Puyster Tytus in 1892. William Adams Delano (1874-1960), a partner in the New York firm of Delano & Aldrich, designed the gate lodge and several other buildings at Camp Santanoni around 1905. Grosvenor Atterbury (1869-1956) of New York, a noted restoration architect, innovator in low-cost housing and designer of country houses, assisted Durant in the design for Camp Uncas and was the architect of a camp for Anna Lusk on Upper St. Regis Lake around 1907. Kirtland Kelsey Cutter (1860-1939) a partner in the Spokane, Washington firm of Cutter & Malmgren and "considered by many architectural historians to be one of the outstanding architects to have practiced in the Pacific Northwest," designed the Assembly Hall and Dining Room at North Point on Raquette Lake for Mrs. T. M. Carnegie in 1902.⁴³ Philadelphia architect Clarence E. Schermerhorn (1872-1925), a specialist in residential architecture, designed Minnewawa on Blue Mountain Lake for Clifton Maloney in 1909, the plans of which were subsequently published. The New York firm of Davis, McGrath & Shepard, whose partners included Albert Egerton Davis (1866-1929) and Dudley McGrath (d. 1922) was the architect of the published Read Camp on Wilbert Lake, now Little Simon Pond. Addison Mizner (1872-1933) of New York, who later made a reputation for his Spanish style resort architecture in southern Florida, was the architect for the living room cabin and other buildings built between 1910-1913 at White Pine Camp on Osgood Pond. John Russell Pope (1874-1927), a prominent New York architect known early in his career for his designs of estates, was responsible for remodeling Durant's Kamp Kill Kare on Lake Kora around 1915 following a serious fire. Another fire was responsible for the only Adirondack camp work attributed to the prominent New York firm of McKim, Mead and White. It was the rebuilding and

⁴² Ibid.

⁴³ Edward W. Nolan, *A Guide to the Cutter Collection* (Spokane, WA: Eastern Washington State Historical Society, 1984), ii.

ADIRONDACK CAMPS THEME STUDY**Page 34**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

enlargement of portions of Camp Wild Air on Upper St. Regis Lake for Whitelaw Reid between 1917 and 1920.

Clients also used the services of architects who are less well known today. Ralph Noyes Cranford (1866-ca.1936), a painter and sculptor, designed a camp for his father on Osgood Pond in 1888. Henry Wilkerson (1870-1931) of Syracuse was the architect of a camp built on Buck Island in Cranberry Lake around 1895 for Judge Irving Vann. Charles E. Cronk (no dates) of Herkimer, New York, was the architect of Berkeley Lodge, a log cabin flanked by log tower pavilions, on Second Lake in the Fulton chain for president Benjamin Harrison in 1896. Albert Buchman (1859-1936) of New York was the architect of a small camp on Blue Mountain Lake around 1900 for Dr. Howard Lillenthal. The Saranac Lake firm of Scopes and Feustmann, which specialized in hospital and sanitarium design, designed Adirondack camps on the Saranac and St. Regis lakes and Blue Mountain Lake. William Scopes (no dates) and Maurice Feustmann (1870-1943) appear to have formed a partnership in 1903 and remained in practice through the late 1920s. Among their documented projects was a Swiss style chalet built for Marcus M. Marks on Blue Mountain Lake in 1905 which was subsequently published in Henry H. Saylor's *Bungalows* (1911), and a slab-sided main lodge at the Kildare Club, a private Adirondack camp rebuilt in 1906 from an earlier hunting and fishing club near Tupper Lake. J. Theodore Hanemann (no dates) of New York was credited with assisting in the design of the chalet-form main lodge at the camp of Dr. Arpad Gerster, a close friend of Durant, on Long Lake in 1906. Julian Clarence Levy (no dates) of Cincinnati, Ohio was the architect of Hemlock Ledge on Tupper Lake in 1906. Robert S. Stephenson (1858-1929) of New York was the architect of the chalet-form main lodge at Longwood, built by Ben Muncil about 1906 on Spitfire Lake. William G. Massarene (no dates) of New York was the architect of the guest cottages at White Pine Camp on Osgood Pond around 1907. James L. Burley (1873-1942) of New York designed Camp Ziegler on Loon Lake around 1907. George F. Schrader (no dates) of Saranac Lake signed drawings dated 1915 for Fern Lodge, the superintendent's house at Nehasane. John Sinclair (no dates) of Philadelphia was the architect of Camp Woodmere on Upper St. Regis Lake in 1923. Theodore E. Blake (1870-1949) of New York, formerly of the firm of Carrere & Hastings, was the architect of record for the remodeling of Camp Topridge for Mrs. Meriweather Post in 1925. A Boston architect named J. Scholtes (no dates) designed Crane Point Lodge on Blue Mountain Lake for George D. Kirkham in 1926.

F. ASSOCIATED PROPERTY TYPES

EVALUATING ADIRONDACK CAMPS

The Adirondack camps were rustic, single-family residential retreats comprised of several buildings divided by function. These were usually oriented toward a lake and sited to convey a sense of isolation, remoteness and privacy. All were carefully integrated to the existing topographic features of the site. Principal buildings were constructed of native structural and/or finish materials obtained from the site or its environs. Materials were worked in a manner to project a rustic, often primitive image. Constructional aspects were usually emphasized and were often experimental, innovative, and even eccentric in character. Characteristics and details associated with mainstream architectural styles were reinterpreted, usually in an unconventional and frequently personal and whimsical manner. Within these shared general attributes, there were several variations based on plan and location; because the variants can relate both to a property's overall location and its individual spatial organization, some sites will exhibit characteristics of more than one variant.

ADIRONDACK CAMPS THEME STUDY**Page 35**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

- 1. Decentralized camps.** This plan type dissected the functional program of an American country house and dispersed it among numerous small single-purpose pavilion-like buildings. Buildings were sited informally in a harmonious manner with the site. The decentralized Adirondack camp usually consisted of a boat house or front dock for formal arrival; one or more focal gathering place(s) called a main camp, lodge or hall for family and guests; a dining room with an attached or detached kitchen and food storage area; sleeping cabins, tent platforms or lean-tos for family and guests; sometimes one or more recreational buildings such as amusement halls, bowling alleys, tennis pavilions, boat houses or open pavilions, etc.; and staff housing and service buildings dependent upon social status and location. This type represents the earliest tradition established at Camp Pine Knot and generally survives today in a reworked condition. Circulation among the buildings by covered walks maximized contact with the outside. The small scale buildings embodied the memory and spirit of the tent and lean-to. Examples of this type are Camp Pine Knot, Camp Santanoni, Eagle Island, Birch Island, Camp Wild Air, and Camp Rush.
- 2. Clustered camps.** This plan type broke apart the program of an American country house into two or three multi-purpose buildings. The clustered Adirondack Camp usually consisted of a boathouse, a lodge with sitting and sleeping rooms, and/or a detached dining room/kitchen unit. This plan type emerged in the 1890s and predominated after 1900. It often resulted in a more formal arrangement of larger buildings. Examples of this type are Camp Sagamore during its original Durant phase, Moss Ledge, the Read Camp, and camps at the Ausable Club.
- 3. Solitary camps.** The solitary Adirondack camp was developed in isolation from other camps on its own preserve. The main camp complex had complete domain over a private lake, which was the centerpiece of the property, usually a private preserve. In its relatively high degree of self-sufficiency, this type most closely resembled the Anglo-American country estate, usually including a working farm and other service buildings to support managing the vast property. Solitary camps were approached by road and typically had a gateway or gatehouse marking its entrance. Main camps took the forms of decentralized and clustered plans, and its buildings were often sited to take advantage of multiple points of focus. Compared with the lake community camp, less emphasis was placed on the boathouse or landing as the formal point of arrival. Examples of this type are Sagamore Lodge, Camp Uncas, Camp Kill Kare, Camp Santanoni, Bay Pond, and the former Camp Ne-ha-se-ne.
- 4. Lake community camps.** The Adirondack camp occupying one or more lots on a shared lake was by far the most common type. The lake exerted a centripetal focus upon the camps facing it on its shore and served as the primary means of inter-camp socializing. Despite the close proximity of neighboring properties, boat landings and boat houses visible across the lake, camps nonetheless maintained a strong sense of privacy and isolation. Camps were provisioned by an adjacent hotel or club, although some maintained small-scale seasonal farms on or near the properties. Camp plans were arranged in both decentralized and clustered patterns. Examples of this type were the camps of the Fulton chain, the lakes of the Adirondack League Club, Raquette and Blue Mountain Lakes, Long Lake, the Saranac Lakes, and the St. Regis lakes.

REGISTRATION REQUIREMENTS

There are more than thirty extant properties that illustrate some or all of the character defining features of the Adirondack camp property type. Ten of these are currently listed in the National Register of Historic Places as part of the "Great Camps of the Adirondacks Thematic Resource" nomination; some

ADIRONDACK CAMPS THEME STUDY**Page 36**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

of the other historic camps may meet the National Register criteria. A smaller number may meet **National Historic Landmarks Criterion 4**, which signifies properties:

that embody the distinguishing characteristics or an architectural type specimen exceptionally valuable for the study of a period, style, or method of construction, or that represent a significant, distinctive, and exceptional entity whose components may lack individual distinction.

An Adirondack camp may be eligible for National Historic Landmark designation if it:

is an outstanding representative of the resource type;
and/or was exceptionally influential on national trends in design and stylistic mode;
and/or is outstandingly influential on national architectural trends related to recreation

In addition to meeting at least one of the above categories, a camp eligible for National Historic Landmark designation must also exhibit an uncommonly high degree of integrity. This means that the property must clearly illustrate the character-defining features of the resource type relative to the period of significance, which begins in 1876 and extends into the twentieth century, with the end date varying from site to site. Physical attributes under consideration in the *Adirondack Camps National Historic Landmarks Theme Study* are as follows:

Location—location is the place where the historic property was constructed or the place where the historic event occurred. By definition, Adirondack camps are located in a remote wilderness area of the Adirondack mountains in New York.

Setting—setting is the physical environment of a historic property. Adirondack camps must show an integration of buildings with wooded settings and natural site features, with the siting of buildings harmoniously subordinated to the existing landscape.

Design—design is the combination of elements that create the historic form, plan, space, structure, and style of a property. Adirondack camps were planned as highly organized complexes composed of multiple single- and combined-purpose buildings. The functional dispersal of the Anglo-American country house into an informal arrangement of individual units is the most distinctive characteristic of the Adirondack camp.

Materials—materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property. Adirondack camps are mainly composed of such indigenous building materials as logs, log veneers, wood poles, wood shingles, bark, and local fieldstone.

Workmanship—workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history. It is the evidence of the artisans' labor and skill in constructing or altering a building, structure, object, or site. Adirondack camps display an imaginative use of indigenous building materials in construction and decoration, such as logs or simulated-log veneers, wood shingles, bark used for siding and interior wall finishes, polework trim, and glacial erratic fieldstones and quarry-faced rubble or ashlar masonry, sometimes furnished with site-built door units and hand-forged ironwork procured locally.

ADIRONDACK CAMPS THEME STUDY**Page 37**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

Feeling—feeling is a property’s expression of the aesthetic or historic sense of a particular period of time. Adirondack camps must retain a clear “sense of place” in that their setting, design, materials, and workmanship collaboratively convey the feeling of the late-nineteenth and early-twentieth century Adirondack camp.

Association—association is the direct link between an important historic event or person and a historic property. Adirondack camps must convey a direct relationship to the historic development of a nationally-significant architectural type.

ADIRONDACK CAMPS THEME STUDY**Page 38**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

G. GEOGRAPHICAL DATA

The scope of this nomination is limited to the Adirondack Park, a six-million acre tract of public and private land established by the state of New York in 1885 and delineated by a specific legal boundary, the so-called "Blue Line." Resort properties similar to the property type that were built in other forested areas of the United States are precluded due to the intrinsic association between the property type and the Adirondacks.

ADIRONDACK CAMPS THEME STUDY**Page 39**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

H. SUMMARY OF SURVEY AND IDENTIFICATION METHODS**METHODOLOGY FOR NATIONAL HISTORIC LANDMARK EVALUATION**

The properties targeted for NHL consideration in the Adirondack Camps National Historic Landmarks Theme Study are drawn from the "Great Camps of the Adirondacks Thematic Resource" nomination to the National Register of Historic Places prepared in 1986. The ten resources initially included in the National Register nomination were identified by a survey/inventory conducted in 1978-1980. The survey area was defined as the Adirondack Park, a six-million acre tract of public and private land established by the state of New York in 1885 and delineated by a specific legal boundary, the so-called "Blue Line." The survey was sponsored by the Preservation League of New York State, a statewide not-for-profit preservation organization. As part of the survey project, the League, with technical and grant assistance from the New York State Historic Preservation Office, prepared a preliminary research report which established a definition of a "Great Camp" for survey purposes, set forth criteria for evaluating camp properties, discussed the historical and architectural evolution of the Adirondack Great camp, and established a preliminary survey list of known or suspected camp locations requiring further investigation. Through analysis of existing information and contact with owners, the League identified thirty-five properties which appeared to possess sufficient integrity to warrant recording. Consultants hired by the League conducted an inventory that recorded the camps on standard New York State building/structure inventory forms. The resulting data was evaluated against the National Register criteria in 1983, and a second list was compiled consisting of ten camps that were significant as outstanding or representative examples of their type, period, and method of construction, warranting nomination. Properties owned then by New York State were given priority due to their endangered status. These were located on forest preserve lands, which under the provisions of the state constitution, were required to be kept "forever wild," necessitating removal of the built resources. Other properties were selected for their integrity, architectural historical significance, and accessibility for research through cooperation of their owners.

The properties are (an asterisk indicates those owned by the state):

- *1. Camp Pine Knot, Raquette Lake.** Realized between 1877-1900, Camp Pine Knot—located on Raquette Lake in the Adirondack Forest Preserve—is of exceptional historical and architectural significance as the overall prototype for American Adirondack camps. This property type was influential in the development of numerous private camps, lodges, organization camps, and state and national parks throughout the country during the late nineteenth and early twentieth centuries. In particular, Pine Knot is representative of the decentralized camp type. It was the first camp designed by William West Durant, widely recognized as one of the most important innovators in the field of Adirondack camp design, and a prominent figure in the development of the Adirondack region as a fashionable resort. Begun in 1877, Durant built Pine Knot for his family and it is here that he developed his ideas for creating stylish wilderness retreats by integrating the region's local building traditions with professional architectural design and planning.
- 2. Echo Camp, Raquette Lake.** Located near Camp Pine Knot on Raquette Lake and begun in 1883, Echo Camp was the first camp derived from the character of the milestone prototype: modestly scaled, no formal plan, decentralized arrangement of functions, and the use of natural materials and vernacular construction techniques. It contains a notable tripartite towered lodge, which is one of only two known in the area. There have been some modern changes for its use as a children's camp, but these have largely been completed with sensitivity to the original rustic architecture and aesthetic.

ADIRONDACK CAMPS THEME STUDY**Page 40**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

3. **Camp Wild Air, Upper St. Regis Lake.** Believe to have originally resembled the scale of Durant's early camps, Camp Wild Air—the first permanent camp on St. Regis Lake—was completely remade after 1890. Notably, in 1908, and again after a fire in 1917, William Rutherford Mead of the famed Beaux-Arts firm of McKim, Mead & White, was secured to design principal buildings at Camp Wild Air; it is the only work of the McKim, Mead & White firm in the area. Camp Wild Air is a decentralized camp with a creative and highly idiosyncratic approach to the rustic aesthetic, particularly its polygonal, log-veneered buildings.
- *4. **Camp Santanoni, Newcomb Lake.** Initially completed in 1892-93, Santanoni Preserve is an outstanding example of an Adirondack camp. As a property and building type, the Adirondack camp influenced the development of environmentally responsive resort facilities in the state and national park systems, and was transitional in the evolution of open informal planning in American residential architecture. As a decentralized, solitary camp built within the context of a private preserve, Santanoni provides insight into the origin of American environmental consciousness, especially the preservation of wilderness, and contributes to our understanding of public resort development in our state and national parks.
5. **Camp Uncas, Mohegan Lake.** Built in 1893-95, Camp Uncas is of exceptional architectural historical significance as the first Adirondack camp to be planned as a single, cohesive unit by William West Durant, widely recognized as one of the most important innovators of the property type. Camp Uncas clearly illustrates the design principles and influences that guided the creation of Durant's camps. It was a fully articulated example of a decentralized plan for camps—an organized array of separate buildings together comprising the functional program of an Anglo-American country seat. Its isolated location also places it within the category for solitary camps.
6. **Sagamore Lodge, Sagamore Lake.**⁴⁴ Constructed in 1897, Sagamore Lodge is a superior example of a large-scale Adirondack wilderness retreat, a property type that was influential in the development of numerous camps, lodges, organization camps, and state and national parks throughout the country during the late-nineteenth and early-twentieth centuries. Its architect, William West Durant, is widely regarded as the most important innovator in the evolution of the Adirondack camp property type and was a prominent figure in the development of the Adirondacks as a fashionable resort. Within the Adirondack camp context, Sagamore Lodge is exceptionally significant as one of the most architecturally sophisticated and fully developed of the clustered camps in a solitary location.
7. **Moss Ledge, Upper Saranac Lake.** This camp was constructed in 1898 and holds significance as the first known camp design attributed to William L. Coulter. It is representative of the maturity of design for clustered camps in the Adirondacks. A number of principal structures survive and retain integrity, including the chalet, which is a virtual copy of the one designed by William West Durant at Camp Pine Knot. Many of the outbuildings have been removed during the twentieth century.
8. **Eagle Island, Upper Saranac Lake.** Constructed in 1903, Eagle Island retains an extremely high level of integrity of setting, plan, design, style, materials, and method of construction, and is considered the finest example of the work of architect William L. Coulter, one of the region's premier camp designers. Coulter is widely recognized as the first trained architect to settle and practice in the

⁴⁴ Sagamore Lodge was initially listed in 1976. The 1986 multiple resource nomination included a boundary revision for the site.

ADIRONDACK CAMPS THEME STUDY**Page 41**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

Adirondack region. Based on the prototype developed by William West Durant at Camp Pine Knot, Eagle Island Camp is a fully developed example of an Adirondack camp and, through Coulter's highly imaginative use of building elements and decorative features, marks an important phase in the development and evolution of the property type.

- 9. Prospect Point, Upper Saranac Lake.** Prospect Point was built between 1903 and 1905. It is the largest and most sophisticated of William L. Coulter's camps, comparable in scale and siting, if not the number of buildings, with Camp Topridge. Its grand collection of four linked chalet-type lodges and boathouse—arranged on and around a bluff overlooking the lake—represents the scale and higher-profile siting common to clustered camp development in the twentieth century.
- *10. Camp Topridge, Upper St. Regis Lake.** Superseding most of the late-nineteenth- and early-twentieth-century development on the site, Camp Topridge is one of the last and most opulent of its type. It is a massive clustered camp with a semi-formal plan of overly scaled buildings bearing stylized architectural details. Theodore Blake of the famed Beaux-Arts architectural firm of Carrère & Hastings designed the camp in 1923 for Marjorie Merriweather Post and it is the only work by that office in the area.
- [11.] Flat Rock Camp, Lake Champlain.** In 2006, Flat Rock Camp was listed in the National Register based on the "Great Camps of the Adirondacks Thematic Resource," bringing the total number of NR properties emerging from that study to eleven. Construction of Flat Rock began in 1890 and it was added to and expanded for the next twenty years. While a number of original buildings have been lost during the second half of the twentieth century, Flat Rock still remains a reasonably intact and representative example of the Adirondack camp type.

ADIRONDACK CAMPS THEME STUDY**Page 42**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

Since the nomination, Camps Pine Knot and Santanoni remain in public ownership. The land underlying the main camp and service complexes at Sagamore Lodge was conveyed to a private not-for-profit organization for use as a conference center, and its buildings are preserved. Camp Topridge was sold by the state and is now privately owned. The core of buildings at Camp Uncas has been subdivided by its owner but they remain intact and comprise a visual whole.

The National Register nomination noted that other intact resources known to exist in the Adirondack region had been precluded due to their inaccessibility and/or to an "off-limits" status preferred by the owners; however, the ten (now eleven) listed properties constitute a valid set from which the remaining examples could be evaluated at a later date. It was anticipated that additional properties meeting the definition and selection criteria could be added based on comparison with the ten nominated properties. Apart from the addition of Sagamore Lodge's service complex and Flat Rock Camp, no other properties have been added to the National Register, although the following properties have been identified as having potential for NR listing: in the St. Regis area, Birch Island, Woodmere, Longwood, and Pot Luck on Spitfire Lake; in the Saranac Lakes area, Knollwood; Tupper Lake area, Three Star (Read Camp) on Little Simon Pond; in the Blue Mountain Lake area, Minnowbrook; and in the Old Forge area, camps at the Adirondack League Club, including Beehive on Bisby Pond.

Several microscopic studies of camp architecture in sub-regions of the Adirondacks, prepared after the National Register listing, were consulted in the preparation of this theme study. These pointed to a broader distribution of the property type in terms of scale, most clearly articulated by architectural historian Richard Longstreth:

"Camp" in the Adirondacks has been used much like "cottage" in Newport; that is, as a term of understatement. But in fact, ever since the term began to be applied to summer residences over a century ago, "camp" has meant anything its owners choose to so name. Many of the region's biggest domiciles are called camps, but so are ones of just a few rooms as well as those of all sizes in between. Irrespective of square footage, numerous camps do possess a feature that separates them from most other forms of residential building in the U.S.: they are comprised of several buildings, divided more or less according to function.⁴⁵

The National Register nominations used the term "Adirondack Great Camp" to describe the property type. The term came into use in the 1970s when several important Adirondack camps faced demolition, and later gained popular recognition following the publication of Harvey Kaiser's *Great Camps of the Adirondacks*. Although well-intended to link the property type with the movement to preserve great estates at the time, the term is now limiting. The word "great" implies a sense of scale which excludes many legitimate compound plan examples. Moreover, the properties were never called such in their own day; to do so would have undermined the essential spirit in which they were developed. This theme study, therefore, uses the term "Adirondack camp." The Adirondack camps are properties which represent a singular architectural phenomenon characteristic of the Adirondack region of New York State beginning in 1876 through the early-twentieth century.

⁴⁵ Richard Longstreth, "Summer Architecture in the Adirondacks: Hamilton, Franklin, and Essex Counties," unpublished manuscript prepared for a Society of Architectural Historians Domestic Study Tour, 1996, 9.

ADIRONDACK CAMPS THEME STUDY**Page 43**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

The Adirondack camps were complexes of residential, recreational and support structures built in forested locations for people of means. Most were intended for seasonal use during the summer, spring and autumn months. The property type was closely associated programatically to the American country estates built in Newport, Rhode Island, the Massachusetts Berkshires, New York's Hudson Valley and other fashionable exurban areas linked by rail to urban centers. The most distinctive characteristic of the Adirondack camp was the dissection of its major living spaces into several freestanding buildings. The principal buildings were sited along lakeshores and were responsive in terms of massing, design, materials, workmanship and/or siting to their existing woodland settings. The Adirondack camps were developed on the shores of a small minority of the numerous lakes and ponds in the six-million acre Adirondack Park and exhibit a degree of sub-regional variation.

Adirondack Camps incorporate the following characteristics:

1. A compound plan, consisting of multiple single-purpose and combined-purpose structures which, in addition to one or more boathouses, were related programatically to the self-sufficient Anglo-American country house and estate of the northeastern United States of the nineteenth and early-twentieth centuries (e.g., main living room or lodge, dining room or dining hall, social or amusement hall, sleeping rooms for family and guests, kitchen, laundry, servant's quarters, and in some cases, a "bachelor's hall," shops and farm buildings). The functional dissection of the country house plan into a series of freestanding pavilions was the most unusual characteristic of the Adirondack camp, resulting in an informal, often whimsical, and usually easily adaptable environment. Interior circulation spaces (e.g., entrance vestibules, hallways, staircases, etc.) were typically de-emphasized in favor of exterior circulation among separate buildings by walks, many of which were covered.
2. The integration of buildings with wooded settings and natural site features (e.g., existing topography, rock outcroppings, exposed root systems and mature trees) by the use of impermanent, indigenous construction materials and predominant use of pier footings to minimize site contact. In the earliest examples (1876-c1890), the siting of buildings was harmoniously subordinated to existing landscape features. In later examples, larger scale buildings were sited in a more dominating manner. Site features (topography, trees, etc.) were sometimes manipulated in a naturalistic manner by regrading, introducing retaining walls and selective cutting.
3. Imaginative use of indigenous building materials in construction and/or decoration (e.g., logs or simulated-log veneers, wood shingles, bark used for siding and interior wall finishes, polework trim, and glacial erratic fieldstones and quarry-faced rubble or ashlar masonry), sometimes furnished with site-built door units and hand-forged ironwork procured locally. The rustic work was usually combined with stock door units, sash and other millwork.

Many Adirondack camps had covered walks connecting major component structures, central plumbing systems, and later, central electric systems. Early camps on Raquette Lake and the lakes near Paul Smith's were typically complexes of small-scale buildings set back from the shore and nestled unobtrusively among existing trees. Some camps built or expanded after 1890 had larger scale boathouses and/or main lodges that were sited in clearings.

The architecture of the Adirondack camps demonstrates a conscious design response to the natural setting. Examples of the property type share an interplay of separate, specialized-function structures

ADIRONDACK CAMPS THEME STUDY**Page 44**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

within an irregular, wooded landscape, the use of native building materials, and carefully crafted features fashioned to provide comfort while conveying a primitive, rustic appearance.

ADIRONDACK CAMPS THEME STUDY**Page 45**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

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